

48

Yodanis

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Yogavāsā

Manuscript

pantaj



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Mss. of the Yogavāsiṣṭha

(a) In the India Office Library, London described by Julius Eggeling in the Catalogue of Sanskrit Mss. in the Library of the India Office, London, Part IV, pp.772 ff.

The Yogavāsiṣṭha with the Vāsiṣṭha-tātparya-prakāśa of Ānanda - bodhendra Sarasvatī (Nos. 2407 - 2414 of the Catalogue). It consists of the following parts :

≠(2) Mumukṣu-
vyavahāra -
prakaraṇa, in
20 Sargas with
nearly 6000
ślokaś.

(1) Vairāgya - prakaraṇa (No.302 a) which is in 33 Sargas with about 1130 Ślokaś. It may also be noted that the printed Edition of the Nirṇaya Sagar Press, Bombay, has also its Vairāgya - prakaraṇa in 33 Sargas consisting of 1176 Ślokaś. / The Nirṇaya Sagar Edition of the Yogavāsiṣṭha also has its Mumukṣu - vyavahāra - prakaraṇa in 20 sargas of 807 ślokaś. (3) Utpatti - prakaraṇa in 122 Sargas with nearly 6000 ślokaś. The Nirmaya Sagar Edition has it in 122 Sargas with 5295 ślokaś. (4) Sthiti-prakaraṇa in 62 Sargas with "about 2400 couplets." The Nirmaya Sagar Edition has it also in 62 Sargas of 2415 Stangas. (5) Upaśama prakarṃa in 93 Sargas with about 4270 couplets. The Nirmaya Sagar Edition has it also in 93 Sargas of 4167 Stanzas. (6) Nirvāṇa-prakaraṇa Pūruārdham, in 129 Sargas with about 5460 ślokaś. The Nirmaya Sagar Edition has it in 128 Sargas with 5111 ślokaś. Eggeling also says with regard to the Ms. (306) of this Prakaraṇa - "As the IIIth Sarga has no number, the Ms. seems to have only 128 sargas." Nirvāṇa-prakaraṇasya uttarārdham (in 3 Mss. 307, 308

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(Short forms)

The word khanda means a part, a portion of a thing. In the verse khandavata ivaspandi prakrtam karyam¹ acara the author of the Yogavasistha mentions only the word khanda which means a part and says nothing as to which thing's part is mentioned. He does not mention the thing but merely says part of the wind. The omitted word is supplied here by bringing in the word guha. Khandavatah is the short form for guhakhandavatah. It means the part of the wind in the 'cave'.

In the verse romabhih kotimudrodyaih sitenadhyusitas² me, the word koti which means a tip only is probably a short form of sucikoti, the tip or an edge of a needle. Romabhih kotimudrodyaih means the hair that stand on an end like the edges of needle.

1. VI(1) 54.21.

2. III.107.28.

1911

The first thing I saw when I got up, I saw the sun.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

In the morning I saw the sun, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

It was a beautiful sight, and I felt very happy.

I had never seen the sun so early in the morning.

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1911. 5. 11. 1911. 5. 11. 1911. 5. 11.

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1911. 5. 11. 1911. 5. 11. 1911. 5. 11.

(Propositions)

The root ksip with the proposition adhi only gives the sense of condemning or censuring or charging somebody with an offence. This sense it cannot yield without this proposition. So when the Yogavasistha uses the present participle form of this root without this proposition it seems that it omits it. The verse in which this form occurs is as follows: -

Deharasmisatair dattadiptibhih ksirasagaram!

Ksipann iva sabham aha hasan vakyam idam guruh !!¹

The commentator here suggests two meanings of the word ksipan. One is prasadayan making pleased or pleasing and the other is nindan condemning or censuring. It is the latter meaning which is more appropriate here, that just fits into context. That has a beauty about it which the other meaning does not have. The preceptor (Vasista) addressed the assembly when the shining rays of his body were surpassing in their refulgence even the milk ocean. In the sense of surpassing it is the form adhikspan which should have been used here more appropriately. We may, therefore, say that ⁱⁿ the ksipan, as it stands in the text, the proposition adhi which should more naturally have been prefixed to the root ksip is omitted here.

A few more examples of the tendency of the author to omit the propositions where they more naturally

should have been used are given hereunder. The word pravaha means flow. The root vah gives the sense of flow only when this proposition is prefixed to it. The simple word vaha without the proposition pra would not yield this sense. It means a horse.¹ In Yogavasistha, however, the word vaha has been used in the sense of pravaha (flow) as may be seen from the following verse:-

Isatkaralavahabhyah saridbhyo²mbukana iva³

In the word mrsta is found used in the verse raganiraganirmukto mrstajangalasitalah,³ in the sense of cleaned or washed. Now, it is only the word nirmrsta which can yield the above sense. The simple mrsta without the proposition would not yield this sense. The author of the Yogavasistha employs the word mrsta in the sense of nirmrsta. He does not use the proposition nir before mrsta.

In the verse pravidravati bhitatma sa yojanasatany apipravidravati is used in the sense of pradravati. Vi is clearly superfluous here. It is also out of place. No where do we find the use of pravidravati for pradravati. There are certain conventions with regard to certain propositions. If only those propositions are prefixed to certain roots then only the desired sense can be understood from those roots. The other case where this convention is violated is that of samprahite. Here only prahita would do. Sam is unnecessary. The word samprahita however in the

1. Tvaiva vâhas tava nrtyagite, Kathopanisad Valli, 1.
 2. VI(14) 1.20.
 3. VI(1) 5.5.

sense of prahita is not uncommon in Sanskrit literature. This, therefore, cannot be described as a blatante case of inept use of proposition.

Labh:

The root labh is found used with the proposition sam a, and a, and vi pra. When the propositions sam and a are prefixed to this root the meaning that it begin to yields is that of bringing together, or putting together as may be seen from the following verse:-

1

Vadhumukhasadhipuspasamalambhanabhumayah!

With the single proposition a the root labh gives the sense of touch as in the verse bhava²is tair eva tair eva tucchalambhavidambanaih. When however the propositions vi and pra are prefixed to the root labh it begins to yield an altogether different sense of deceiving. The word pralambhah^{is} used in the verse cirena parikhinnah³ smo vitralambhah punah punah in this very sense. With the propositions sam and a with the root labh a remarkable change take place in the mean.g. The word samalabdhā means ~~the~~-sprinkled, sprayed with. This word occurs in the following verse of the Yogavasistha:-

4

Kunkamenotsave mrtyoh samalabdha iva sragah!

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1. VI(11) 6.26.
 2. VI(11) 6.6.
 3. VI(11) 6.6.
 4. III.48.59.

Kr

With the proposition a it means forming. In this sense it is found in numerous verses of the Yogavasistha. When pari is also used with a the meaning becomes quite different. The word paryakrti occurring in the verse
vrajan paryakrtau kupe patalataladhisane¹ means a circle or movement. The other forms like samakara, vikara etc. are too well-known to be included ~~amongst~~ meanings in this study which generally take note of some very rare and special meaning that come to a root with the prefixure of propositions.

N-

New Words:

Among the many words dealing with games and rare and unfamiliar festivals and of the people mention may be made here of the two which have not been mentioned elsewhere. Their exact connotation is not clear. One such is ¹ kharolika which according to the commentator is a game. Explaining the word kharolika he says, mithyakautuka krida, which means the kind of game which provides false enjoyment. Among the festival words one such is ² yamayatra which means yamaradhanotsava or a festival in honour of Yama, God of Death. The word yatra for a festival is rather peculiar and is reminiscent of a yatra of Bengal and Orissa. There might have been a festival in the days of the Yogavasistha to worship the God of Death.

Among the words of human anatomy the word pindabharya which is not found in any extant lexicon may be mentioned here. It is used in the verse tindabharya vasagandhavatantotpithalohitam. ³ It means a tissue towards the left side of the stomach. The word anta used in this very verse means touch or contact. The word utpitha also used in this verse presents a great difficulty. It is not found in any other verse. The commentator also does not give the meaning of this word. He merely cryptically remarks uptitham iva ghanibhutam lohipam yatra leaving the meaning of the word unexplained. But this much can be gleaned from his

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1. Vilokaya vino tavad ekam iha kharolikam. III.104.30.
2. Uttasthur Yamayatrāyam kavandhanadapanktayah. III.46.26.
3. III.38.32.

Among the Krdantas words many such words to be found in the Yogavasistha which on account of their peculiarity of construction would be very rarely to be met with in literature. One such word is mit from the root ma in the sense of statement from which knowledge arises (pramapayaty arthan). It is used in the verse¹ tathāidarakalamijjantau sarvam kale hi sobhate! The other such word is matha^{1(a)} in the sense of manthana of churning. By adding suffix ac is formed the word matha from the root math.

Among the lesser known words mention may also be made of the word vyama which is found in the verse² vyamascapyatha vitapas tato'bhramala in the sense of the measure of the two extended arms, the meaning in which Monier Williams notes its use in older works like the Atharveda, Satapatha Brahmana etc. The use of it in a comparatively recent work like the Yogavasistha is quite interesting. In line with the above word is the word tandavini which means a female dancer performing the tandava dance number. The word occurs in the verse³ sthulapadamayam vyomaraktais tandavinikaraih. The word tandavini in the sense of a female tandava dancer is peculiar only to the Yogavasistha. Monier Williams does not notice it. He however noted it another word tandavika in the same sense. This word is found in the Naisadha Carita canto XXII.

1. III. 67. 61.

2. III. 75. 20.

3. III. 59. 8.

1(a) Mriyamanamathaujisthadvistaprara. bdhasamcayam. III. 38. 39.

17 - 1 - 1900

Dr. J. A. M. C.

[illegible]

shown - corresponding to 4 and 5 - where it is
(meaning) where an expanded meaning
and a - expansion (2105) subordination
on addition and suggest some other particular
meaning:

महाराष्ट्र शासनाच्या माहिती व जनसंपर्क विभाग
मुंबई

It is clear from what above and as necessary
different from what expressed above is true.
This is expressed by such words as "yes", "no", "yes", "no",
etc., etc., etc., etc., etc., etc., etc., etc., etc.

A handover volume puts forward certain
concrete cases to explain the value of
the same. Thus as an example full Charles of
pretty last and as shown coming out of the same
but do find at wings, similarly as well known
Charles (as expressed word and as expressed
meaning) and as suggested meaning
up on wing from here one into the house
this is :

१. जहाँ जहाँ मैं गया हूँ वहाँ सब लोग मुझे बहुत प्यार करते हैं।
 २. मैंने बहुत सारे अच्छे दोस्त बना लिए हैं।
 ३. मैंने बहुत सारे अच्छे काम भी किये हैं।
 ४. मैंने बहुत सारे अच्छे लोग भी मिले हैं।
 ५. मैंने बहुत सारे अच्छे चीजें भी देखी हैं।
 ६. मैंने बहुत सारे अच्छे जगह भी गये हैं।
 ७. मैंने बहुत सारे अच्छे लोग भी मिले हैं।
 ८. मैंने बहुत सारे अच्छे चीजें भी देखी हैं।
 ९. मैंने बहुत सारे अच्छे जगह भी गये हैं।
 १०. मैंने बहुत सारे अच्छे लोग भी मिले हैं।

I want to see how a person needs a lamp for his own efforts (to lighten) a lamp for logic on his own way a person understands of a suggested meaning of words in explanation and meaning.

१५२० सोमवार २४ फाल्गुण दीप शिखायां पल्लवान् जनः ।
मुद्रा पलायिता लङ्कायां याम्ये तदा दत्तः ॥

In dear words just as a lamp and
light and love - and the little
things so well expressed and so
long as I live I shall be.

Then 21.88 and 22.88 are like a book-
familiar in the 22.88 volume (and so
intermediate phenomenon).

[illegible]

- (3) The expression and name is in the 12th
 century, and the word is in the 13th century.
 The word is in the 14th century, and the word is in the 15th century.
 The word is in the 16th century, and the word is in the 17th century.
 The word is in the 18th century, and the word is in the 19th century.
 The word is in the 20th century, and the word is in the 21st century.

(1) The cause, ~~the~~ ^{the} effect,
The manner of the experienced sense - activity
is novel or right, while it never suggests
out ^{at} ^{it} ^{is} ^{an} clarity of perception
in the future.

- (3) Formation.

(4) Time.

5. Then P can be written as a 2x2 matrix

6. *Polysiphonia*.

The original of extracted ^{from} ~~nothing~~
only from ~~the same source as the other pages~~

are is more used in individual.

Form

Sometimes an expressed sense is over
form of 'indefinite', direction and a suggested one
is over form of 'indefinite', prohibition; sometimes
an expressed sense is over form of 'indefinite'
and the suggested one is over of 'indefinite'

... has several divisions into
... and ...
... based on ...
... based on ...
... The ...
... is divided into two: ...
... expressed meaning ...
... and ...
... meaning entirely ignored.

different sense of the shield.

not found used anywhere in literature. This is the

... ..

... ..

2

...

Among some other words which have been used by the author of the Yogavasistha in rather uncommon and unfamiliar meaning mention may be made of patala, puskara, padu, asphotaka etc. These words can by no means be said to be new or rare. But the meanings in which these occur in the Yogavasistha is far different from their well-known and popular meaning. Thus we see that the popular meaning of the word patala is a heap or a mess or a roof but in the Yogavasistha verse upadhanapradesasthat svayam patalakoparat¹ it has been used in the rather unfamiliar sense of a flower basket (puspakarandaka). Similarly the word puskara generally means a blue lotus but in the Yogavasistha it is used in the sense of an elephant's trunk² rather the tip of an elephant's trunk, a sense in which it is entirely unknown. The word asphotaka denotes a species of plants which is the ordinary sense of the word but in the Yogavasistha verse Viduratho' piviratho vadhuvasphotakasiman³ it is used in an altogether different sense of the shield. In this sense it is not found used anywhere in literature. This is the most uncommon meaning which is understood from it by the author of the Yogavasistha. In line with the above words where the old known words yield rather unfamiliar and uncommon meaning may be mentioned the word padu which commonly means a shoe. In the Yogavasistha in the verse asvapadukhanacksmajarenupuravrtambaram⁴ it is used in the rather particular sense of a horse shoe made of iron in which sense it does not occur elsewhere. Similarly

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1. III.41.8.
 2. Plustapuskarakah kari, III.43.49.
 3. III.50.26.
 4. III.19.8.

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the word acchoda is used in the Yogavasistha verse¹
matsyambukacchapacchode mogham ananatadanam in the
 sense of a backbone, a sense quite different from its
 popular sense of thunder in which sense it is mentioned²
 in the Balabodhini Vrtti on the Katantra.

The popular meaning of the word mrdivika which is
 also noticed by Monier Williams is 'vine creeper or a bunch
 of grapes' but in the Yogavasistha it has been used in an

1. III.27.47.

2. An unpublished manuscript in Sarada script with
 the author, page 289.

3. VI(1) 92.37.

4. III.70.3.

5. III.32.5.

altogether unknown sense of 'very soft', (mrduṭama).

The verse in which the word is used in this sense is³
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Ika therefore must be an Unadi suffix.

The word sami in the sense of lugumapod is noticed
 by Monier Williams. But he could not trace this use in
 literature. He found this word in lexicons only. In the
 light of this it is interesting to come across the word
 in the Yogavasistha where it is found used with the word⁴
maaa in the verse Pato masasamitulya tatah suci babhuva ha.

Finally we may take note of the word kaccha⁵
 which is found in the verse kapikacchavyathapradaiḥ.

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Finally we may take note of the word kaccha⁵ which is found in the verse kapikacchavyathapradaih.

It means probably the armspit (of the monkeys). This meaning, however, belongs more appropriately to the word kaksa. The word kaccha does never mean the armspit in Sanskrit. But probably the Sanskrit kaksa became kaccha in Prakrit which form in course of time was accepted into Sanskrit. Monier Williams puts forward this conjecture while noticing another meaning of this word which is the edge of lower garment. The same conjecture may be put forward here by us while explaining the meaning of armspit which the word kaccha yields in the Yogavasistha verse quoted above. It is a well-known fact that many Sanskrit words became Prakrit words with some phonetic changes. These Prakrit words, it is interesting to note, in course of time came back to Sanskrit or were Sanskritised.

The word bhrami is formed from the root bhram 'to wander, to move'. Ordinarily this word means the whirl-pool but it may also mean dizziness. But in the Yogavasistha verse tistha matratmani svairam ma khadam gaccha ma bhramim¹, it means conclusion or lack of balance in thinking. The word bhrami from the Krdanta word bhrama with the feminine suffix i added to it.

Among such other Krdanta words with the feminine suffix added to them mention may be made of the word dhvansika which is used in the Yogavasistha verse dhvansikayam jagad hutva Merusrnge yatha ravih² in a rather peculiar and uncommon sense. The word dhvansika is formed from the word dhvansa with the feminine suffix ika by Panini pratyayasthat kat purvasya id apy asupah ()

1. VI(11) 4.47-

2. VI(1) 92.28.

Dhvansa or dhvansika means destruction or total annihilation. But in the Yogavasistha this word has been used in the rather technical sense of 'the doom intervening the Manvantaras (Manvantarasandhipralayah)!

The word lekha is not used in the Yogavasistha in the ordinary sense of writing or letter but in the rather peculiar sense of a dug-up channel. Says the author nadhyastha¹ lekhamargaughasitasvasanagocare. This is really the peculiar sense of this word.

1. III.70.45.

Among the other made-up words mention may be made of the word dacchada in the sense of a lip in the following verse of the Yogavasistha:

Dacchadahsadrasa vacah pratanagahane sthitah!¹

Dacchada is called a lip for it covers the lips. The derivation of the word Dacchada is dantan chadayatiti which covers or conceals the teeth.

For an aerial car the^{word} used in the Yogavasistha is vyonaplava² just because it flies in the sky (vyonni plavate iti) in the verse yatha kalena kevari pakvam kalamagopika³ the author means by the word kalamagopika

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1. VI(1) 7.11.
 2. VI(11) 6.32.
 3. VI(1) 85.17.

the author means the protector of rice, this meaning also being clear by the etymology of the word which is kalamam gotayatiti. The word vireka means purgative. Says the author yatha virekan kurvanti haritakyah svabhavatah.¹ The word vireka is formed from the root ric which means to empty out. Virecana is the more popular word used for purgation in Sanskrit words on medicine but the author of the Yogavasistha uses the word vireka coined by him in place of the more popular virecana.

Another peculiar made-up word used in the Yogavasistha is phalamrjāh² which means people who pick up fruits from every where or gather fruits from where ever they may be found. The etymology~~real~~ of the word is phalani a samantat mrjanti or marjanti.

Another made-up word whose etymology is very clear is puspahara³ which means 'one who brings flower (puspany aharati). Similar to puspahara is the word savahara which means the person who carries the dead-body (sayam harati).

1. VI(1) 81.39.

2. VI(1) 7.43.

3. Puspahara ivotphullam jagraha kusumanjalim. III.41.7.



The root bimba with the proposition pari yields an interesting meaning of reflection or thinking. It is found in the verse:

Atha saptamahadvipavia tirnaya bhuvah tatiM!
Syam ity aham udaratma paribimbitavans ciram!!¹

Paribimbitavans ciram would mean that 'for long ~~it~~ I was thinking unto myself, I was in a reflective mood'. It is quite interesting to note that the primary meaning of the word paribimbana is reflection. The English word reflection too means thinking. Similarly the Sanskrit word paribimbana which primarily means reflection secondarily comes to yield the sense of thinking. Reflection and paribimbana are one and the same thing, both literally meaning pratibimbana, carrying an image and then develop the sense of thinking or pondering.

In the Yogavasistha verse yenaiva sankhya kriyate yenaivasvanugamyate! Tadiyaih karmabhih² ksipram prajnah kruro nibadhyate!! the word sankhya does not mean counting or numerals. It gives here the rare meaning of light. The commentator gives the derivation of the word as samyak khyanam sankhya prakasa. It follows from this that the etymological meaning of the word sankhya is light but in this meaning the word is not so well-known. It is with regard to the other meaning that it has developed convention. This meaning of the word, viz., light, is certainly unfamiliar.

The word apata generally means apparent, seeming, as for example, apataramyavisayah etc. but in the

1. VI(11) 180.24.

2. V.80.5.

Yogavasistha verse karindrakunapapataniriyadbhagnajaneksitan¹
it is used in the sense of slight, a little. The
commentator explains the sense of the word apata here
as ~~isat~~ isat. This is a marked change from the popular
meaning of the word.

The root kun means the slant in the eye. With
the proposition vi to this sense of the root remains as
it is in literature we have such usages as vikunitenaksna
etc. The proposition vi generally does not add to the
sense of the root but occasionally it does alter it
as will be clear from the following Yogavasistha verse
bhrngabhvanitasacchayasvasakujavikunitah.² ~~It has been~~
vikunitah has been
used in the rather unfamiliar sense of resounding. It
is proposition vi here which has radically altered
the original sense of the root, and has given to it
an altogether new meaning.

1- III.38.50.

2. III.56.2

GRAMMAR:

The author of the Yogavasistha was quite well versed in grammar. His proficiency in it is quite clear from a number of passages. Not only does he use rather difficult grammatical formations which can come only to a person who has thorough knowledge of grammar, he also uses the grammatical terminology which by far proves that he was a good grammarian too, apart from his unusual proficiency in other branches of learning.

Rama asked Vasistha as to whether is there any difference between jnana and jneya. Is the word jnana to be derived in bhava or karna:

Utpadyo jnanasaddas ca bhabe va karne' tha kim! ¹

Vasistha's reply is that jnana is to be derived in bhava. It is knowledge it self. There is no difference between the knowable and knowledge just as there is no difference between wind and its movement:

Bodhamatram bhabej jnanam bhavasadhanamatrakam! ²
Ma jnanajneyayor bhedah tavanaspandayor iva !!

Only a grammarian can talk in this language.

Sometimes the author give simlies from grammar which shows his knowledge of it which must be characterised to be very intimate. It is a well known fact that it is the things with which person is most intimately connected

1. VI(11) 190.6.

2. VI(11) 190.7.

or which on account of their peculiarity of aptness occupy his mind that suggests themselves for comparison. So when the author compares the substitution of one set of boons by another he compares the fact with the ~~substitution of an original (sthani)~~ appearance of (adesa) the substitute/in place of the original (asthani). From this comparison the conclusion would be irresistible that the author is deeply versed in grammar. Or else how could he say:

Athanyo varapugo' pragrahanirgamarodhakah!
Sthanisthanam ivadesah samanartho' bhyapurayat !!¹

In the Yogavasistha there is another verse which seems to be an echo of the Nirukta of Yaska wherein quoting Varsyayani, one of his predecessor, he says 'sad bhavavikara bhavantiti Varsyayanih.' He further enumerates them as jayate, asti, viparinamate, varddhate, apaksiyate. The author of the Yogavasistha however does not believe in the existence of the different states of a thing. That is why he says na ca bhavavikaranam satta kvacana vidyate. The use of the term bhavavikara which is quite technical is significant.

Another technical expression used in the Yogavasistha is vacyavacakasambandha found in the verse
vacyavacakasambandham vina bbdho na jayate.² There is again a reference to vacyavachakasambandha at another place in the Yogavasistha. It is no vacyavacakadrsa rasito vicarah.³ A

1. VI(11) 183.41.

2. III.114.18.

3. VI(11) 83.6.

Among the peculiar grammatical forms used in the Yogavasistha mention may be made of popluyamana¹ used in the verse populuyamana tarala kevalam taridrsyate. Popluyamana is the intensive gerund femine nominative singular form of the root plu, 'to jump', 'to hop about'. Another intensive form of the root bhram used in the Yogavasistha is bambhramiti² which is found used in the verse uccaihkhandesu rankur iva Raghava bambhramiti.

Panini in his sutra krido'nusamparibhyas ca (1.3.21) enjoins Atmanepeda to the root krid, when it is preceeded by the proposition anu, sam and pari. In the Yogavasistha an example of this sutra is provided by the form sankridate³ used in the verse sankridate' tyartham sa sadaivasadu-tthitaih.

Among the peculiar denominative forms mention may be made of sthitayate from the noun sthita, the past passive participle of the root stha, sthitayate meaning sthita ivacarati or behaving like one who stands. The denominative suffix kyan (ya) is added to the word sthita by Panini upamanad acare (3.1.10). Another striking denominative form is bimbati found in the verse tadatraey angirahsvargasukhasarena bimbati from the noun bimba. By adding the suffix kvip to the word bimba by the Varttika sarvapratipadikedhya acare kvib sa vaktavyah the word bimbati is formed. This is like the forms krnati, nakati etc. cited in grammatical works.

1. VI(11) 83.6.

2.....

3.....

Vihagayantha in the verse proddiyavihagayanto yatronmukta āvasavah is another denominative form where the suffix kyan is added by Panini upamanad acare (III.1.10). Because kyn is nit so by Panini anudattanita atmanepadam (1.3.12) the Atmanepada gerund suffix sanac (ana) should have been used with vihagaya. The correct formation should have been vihagayamanah. Nor can we suppose the suffix kyac here by Panini supa atmanah kyac (III.1.8) for the sense is here quite different from the one in which the suffix kyc is added to the noun. Vihagayantha means quite clearly as behaving like birds and not desiring birds for themselves.

Among the Krdanta forms mention may be made of some of the most striking ones like dita, past passive participle from the root do, 'to cut', gatvari from the root gem, 'to go', with the suffix kvarap and atmambhari with the suffix in both of which forms we are asked to accept as such (nipatana) as may be clear from the following sutras of Panini, gatvaras ca (III.2.164) and Phaleghrahir atmambharis ca (III.2.26).

Sometimes the author of the Yogavasistha gives us a chain of verbal forms in various tenses and moods which be-speaks the author's command over language. A few examples will illustrate the point:

- (i) Sandhyam vavandire susthu jēpus caivaghamarsanam;
Pethuh stotrani punyani jēgur gatha manoharah !!¹
- (ii) Narmada narmanirmatr nanrtur jahasur jaguh;
Sasnur anarcur abhyeyur devan vipran pitrns ~~xxxx~~.²
tatha !!

1.....

2.....

- (iii) Rtvijas cahvayamasa pujayanasa sammunin !
Devan amantrayamasa jvalayamasa pavakam !!¹

Such examples as above are certainly reminiscent of Bhatti's style whose professed aim was to illustrate rules of grammar and thereby to show off his skill in grammar.

STYLE:

The Yogavasistha is primarily a philosophical work. Still it calls itself a kavya, a charming poem with a gripping interest. 'Kavyam rasamayamacaru'. It has an easy flowing style which makes it easily comprehensible ('sastram subodham evedam'). There are only a few difficult words in a work of thirty two thousand verses. The work is otherwise fairly easy. The poetry is smooth and charming. Barring the philosophical discourses where on account of the very nature of the subject-matter the work tends to be monotonous (there is a repetition of the same over and over again) and consequently dull, in other places the work offers the readers a rich fare of beautiful and charming poetry adorned with most appropriate similes and metaphors and embellished with rich descriptions of nature, places, seasons and other things. The work deals with practically every aspect of human life. That is why like the Mahabharata it declares yid ihasti tad anyatra yan nehasti na tat kvacit. Whatever is here can be found elsewhere too and whatever is not here cannot be found elsewhere. It is not a mere boast, the kind of which Sanskrit writers are given to occasionally. It is a very real statement. A careful perusal of the work would convince anyone of the truth of it. The vast sweep of imagination of the poet, his almost super-human command of the language and his penetrating observation of nature place him at the head of the most eminent poets of India. Unfortunately the work has not been properly evaluated as far as its literary excellences are concerned. Its philosophy, has, of course, attracted

due notice, but not its poetry. It has been more taken to be a philosophical work, the mokṣasastra, as the work calls itself and not, as the work also describe itself as the rasamaya kavya. The author of the work has succeeded most eminently in weaving a magic web of drapary around the philosophical kernel. Philosophy has thus been interwoven in poetry. Why should then philosophy alone attract our attention? Why not poetry which is as essential an element of the work as philosophy?

The Yogavasistha has been written in the conversational style. Rama puts questions and Vasistha answers them. The work is generally written in verses but occasionally prose passages also appears. These curiously enough remind us of the prose style of the works of the later Vedic age, as for example:-

- (i) Tasmāt pratyakṣam evaitad Rama natra sandeḥo¹
sti! Mano hi vilakṣananam kriyanam kartr bhoktr
catad eva nirghrṣyasamsodhya cittaratnam iha
himakanam ivatapena vilānatam vivekena nitva
param sreyaḥ prapśyasi! 1
- (ii) Mano yat karoti tat kṛtam bhavati yaṁ na
karoti taṁ na kartam bhavati ato mana eva
krtrna dehah! 2
- (iii) Manas tanmatrakalpanapurvakasannivesam
bhavati tatas taijasaḥ puruṣaḥ sampadyate
so'yaṁ brahmetyatmani namakṛtavan! 3

1.....

2.....

3.....

At one place the author gives us a beautiful description of a person who at first forgets a thing but afterwards remembers it:

A idanim smrtam satyam etat tad akhilam maya!¹

The use of the particle a is most effective here. It serves to bring out ~~mark~~ very well the reflective mood of the speaker.

One of the peculiarities of the style of the author is that he unnecessarily uses many words where only a few would do. His style is not terse. It is effusive. That is why when he comes to describe a thing he goes on describing it ^{till} ~~in~~ the patience of the reader is exhausted. Professor Shiva Prasad Bhattacharyya is rightly annoyed with these 'neaseating descriptions'² given by the author. The author himself seems to be conscious of this peculiarity of his style. That is why in the context of the explanation of the proper significance of he says nastyato vistarasyame,³ 'there is no end to the length in which I can go in describing a thing'. This vistara may not appeal to the modern connoisseur of the Yogavasistha but to the author himself it affords him immense satisfaction. In the following words the author seems to give vent to his own feeling about his poetry:

Kas te [~]kasasi trpyati!

The effusive style, the Vyasapradhanasaili, specially appealed

1. V.34.19.

2. The Yogavasistha Ramayana- Its Probable Date and Place of Inception, Proceedings of the All India Oriental Conference, Madras, Vol. III. 1924, pp. 545-554.

3. VI(ii) 152.10.

to the author and there was no end to his satisfaction that he derived from his long winded description of things and events. There, however, came a point when he felt that he had said all that could be said about a thing and then proceeded to give final outcome of what he had said earlier. This will be clear from the verse:

Bahunatra kim uktena maranad bhitacetasa!
Daitya devesu valgatsu dudruvuh samarajirata!!¹

That is what more can be said here? The long and short of the matter is that the demons being afraid of death fled from the battle fields while the gods were feeling strong. After the author had described in details the battle between the demons and gods he hastened to give as it were, the final outcome of the fateful battle.

However irksome and annoying the long descriptions and effusive style of the author may appear to some of the critics there is no gainsaying the fact that in their thoroughness and effectiveness they surely stand unrivalled.

Riddle:

The style of the author is so varied that he can take to any form of writing and can express himself effectively in that. Take for example a prahelika, a riddle which is also recognised to be a form of poetry, of course, of not of a very high order. Just as the author successfully

gives us some very good specimen of ornate classical poetry similarly in one place in his work he succeeds to give us a very interesting prahelika which may be placed by us under the category of sabdaprahelika. The prahelika is:

Asirahkam hakaranpam asesakaragamsthitam!
Ajasram uccarantam sham tam atmanam upasmahe!!¹

It is the word aham which has been put here like this. The riddle itself offers its solution. It is said here that we worship that self the word describing which has the letter a in the beginning and h towards the end and thereby including all the letters of the alphabet. It should be clearly understood here that a is the initial letter of the alphabet while h happens to be its last letter. The final consonant of this word is m. Now keeping this description in view we arrive at the word aham. It is only this word which satisfactorily answers the above description, so far as its form and contents are concerned. It is the self which constantly expresses through the medium of this word (ajasram uccaranta svam).

Chain of Verbs:

Among one of the peculiarities of the style of the Yogavasistha may be mentioned its chain of verbs which remind one of such chains of Bhatti, the grammarian poet. These chain verbs are found in different tenses and moods and show the author's great capacity for handling effectively the verbs which are the most difficult part of the speech.

The ease ^{and} of facility with which he uses the verbs imparts quite a delightful raciness to his verses. A few examples of chain verbs in the present tense are:

- (i) Srjamimam asam sargam samharamai tathadrtah!
Ayam atmani tisthimi samyami bhuvanesvarah !!¹
- (ii) Gayanti yanti nipatanti tathotpatanti!²
Sargasriyah kanaghataiva pavakotthah !!²
- (iii) Udeti rauti hantya atti yati valgati nindati !³
Mana eva sarire' smin na sariram kadacana!!³
- (iv) Tisthanti parivalganti rudanti ca hasanti ca!⁴
Ullasanti niliyante mlayanti vihasanti ca !!⁴
- (v) Ayati yati pari ti stha ti lilaya' ti!⁵
Svarthan uparjayati dhavati janmanasaih!!⁵
- (vi) Vacmi tisthami gacchami prayatnenaharami! ca !!⁶
- (vii) Hansi pasi dadasi tvam stausi yasi vivalgasi!
Ayam prapto' si drstu' si kin karosi kva gacchasi !!⁷
- (viii) Tanoty utpadayatti nihaty asrjati kramat!⁸
- (ix) Tsavahanti mahanadyah pradhvananti yathabdhayah!
Prapatanty usnarucayah prasthuranty ambare' nilah !!⁹

A few selected examples of the verbals forms in the past tense used in rapid succession are given below:-

-
1. III.866.47.
 2. VI(11) 116.27.
 3. III.115.22.
 4. IV.12.16-17.
 5. IV.36.33.
 6. V.34.8.
 7. V.36.3.
 8. I. 28.34.
 9. III.85.13.

- (i) Sandhyam vavandire susthu jepus caivaghamarsanam!
Pethus stotrani punyani jagur gatha manoharah!¹
- (ii) Rtvijas cahvayamasa pujayamasa sanmunin !
Devan amantrayamasa jvalayamasa pavakam !!²
- (iii) Sasnur anar cur abhyeyur debanvipran pitrns tatha!!³
- (iv) Narmada narmanirmatr nanrtur jahasur jaguh!!⁴

One thing that strikes one as one reads these chains of verbs is the minute attention that the author pays to symmetry. Verbs with similar forms follow each other in rapid succession which creates a very happy effect. Jopuh, pethuh, jaguh coming after each other impart a very delightfully raciness to the composition. Similarly, the forms with asa coming towards their end such as ahvayamasa, pujayamasa, amantrayamasa and jvalayamasa are used by the author of the Yogavasistha in one single verse with excellent alliterative effect.

Not only does the author show his forte in the use of chain verbs, similarly he shows his great skill in the use of participle forms, present and past, coming after each other in rapid succession. A few choice examples of present participle forms following each other closely can be cited as follows:-

- (i) Wasyan srnvan sprsan jighran asnan gacchan svapah
svasan!⁵
Pralapan visrjan grhnan suddhasamvinnmayo bhavet!!⁵

1. V.2.9.
2. III.115.30.
3. VI(1) 1.38.
4. III.37.32.
5. VI(1) 38.26-27.

- (ii) Gacchan srnvan sprsan jighranne ummisan nimisan hasan! ¹
- (iii) Gacchan srnvan sprsan jighran vadan vyavaharan svapan! ²
- (iv) Pralapan visrjan grhnaṁ ummisan nimisann api! ³

The similar examples of past participle forms are:-

- (i) Hata bhukta hrta plusta svannasrir iva bhoktrbhih! ⁴
- (ii) Ihadevi maya bhuktam ihositam iha sthitam! ⁵
- Iha suptam ihapitam iha dattam iharitam !! ⁵

A few most appealing verbals forms in the imperative occurring in close succession in the Yogasistha may be given here:-

- (i) Yathakramam subhaga yathasthitasthiti ! ⁶
- Yathodayam vraja piba bhunksva bhojaya!!
- (ii) Nirvasanah santamana vada vraja pibahara ! ⁷

{iii} Among the other Krdanta forms the rapidly occurring gerunds may appear quite pleasing as will be evident from the following examples:-

- (i) Srutva sprstva ca drstva ca vhuksva ghratva sudha-subham! ⁸

So fine the chain of krtpratyayanta words -

Sravyam sprsyam katha drsyam rasyam ghreyam ca
Raghava! ⁹

1. VI(11) 35.2.
2. VI(1) 114.25.
3. V.50.29.
4. IV. 34.18.
5. III.29.20.
6. VI(11) 161.46.
7. VI(11) 166.24.
8. III.96.58.
9. III.122.24.

As a matter of fact the whole of the Yogavasistha is characterised by an excessive flow of its poetry, but there is no denying the fact that in passages like the ones quoted above its tempo is accelerated on account of the like form following each other in close succession. This is the great beauty about the verses.

Rhyme:

1

Rhyme, as has been stated before¹ is a characteristic of the poetry of the 10th Century A.D. Rhyming verses begin to appear in Prakrit and Apabhramsa verse during that period. Sanskrit poetry of that period also comes under the influence of rhyme. We have excellent rhyming poetry in the Gitagovinda of Jayadeva which has elicited praise from ^{even} some of the sharp critics of Sanskrit literature. They have literally been charmed by the rhymes of the Gitagovinda which are highly pleasing on account of their beauty and charm and the music of words that goes with them. No less pleasing than the rhyme of the Gitagovinda are the rhymes of the Yogavasistha. Unlike the Gitagovinda the whole of this work is not characterised by rhyme, nor is the lovely romance of Krsna and Radha the theme of this work. Yet in passages here and there we come across some of the finest specimens of rhyme, a few of which are produced hereunder:-

(i) Idam arthasatanarthakarini² bhavabharini²

(ii) Kananumuktajalatapatalam² tiresu sinhe sulatasutalam²
Taranganirdhutasilograkaccham² mahitalakasam ananta-
kaccham² 113

1: See Introduction.
2: VI(11) 16.9.
3: VI(11) 117.5.



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1. See Introduction.
2. VI(11) 16.9.
3. VI(11) 117.5.



- (iii) Senayor ubhayor asid yuddham udyatadanabam¹ !
Nispistanagaragramagirikananamanavam !!
- (iv) Atmaikaramah² paripurnakamo bhavabhayo Rama samabhira² !!
- (v) Sarva eva jagadbhavaavicarena caravah³ !
Avidyamanasadbhava vicaravisararavah³ !!
- (vi) Cirena visrantamatih samatma⁴ !
Cirena sampraptanijamatma !!
- (vii) Patah prabhrti amalatarangabhangini⁵ !
Jagatpateh sasibibhrd angasangini !!
- (viii) Ternagulmalatavallidalatandavamanditah⁶ !
Natausadhiphalollabakusumamodamanditah⁶ !!
- (ix) Apurvalokantarakaryavanti⁷ !
Smaramy anantani mahajaganti⁷ !!
- (x) Asati jagati naiva bhavaniya mrtihatishamhrtidosabhava⁸ niya⁸ !
- (xi) Rajasoddhulitakaram dvitiyam iva Sankaram⁹ !
Chayaya phalasalinya samastajana Sankaram⁹ !!

Figures of Speech:

I. Alliteration:

The author of the Yogavasistha himself declares that

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- | | |
|----|----------------|
| 1. | IV.26.26. |
| 2. | VI(11) 28.33. |
| 3. | II.14.26. |
| 4. | VI(A) 102.17. |
| 5. | VI(1) 76.16. |
| 6. | VI(11) 92.4. |
| 7. | VI(11) 131.56. |
| 8. | IV.19.35. |
| 9. | IV.49.33. |



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that his work is ornamented by figures of speech (sastram subodham evedam alamkarir alamkrtam)¹. The alamkaras or the figures of speech are said to heighten the Rasa (rasapariposakah) and therefore, have a vital role to role in any good poetry. As the author was not writing a philosophical treatise only but a charming poem characterised by flavour which is said to be the soul of poetry (kavyam rasamayam caru) the figures of speech have to play a definite and important part in his poetry to increase its appeal to the connoiseurs of good poetry. The aesthetic appeal of the Yogavasistha poetry is due as much to its intrinsic verve as to its extrinsic form. There is a happy combination of them very often. It is true that of the figures of speech similes and metaphors take the lion share, still the other figures of speech too are quite adequately represented. We first take up the sabdalamkaras. Of these alliterations or anuparasa comes first. The author shows great skill in the use of this figure of speech. This seems to be his favourite alankara. With the combination of the like sound he very succeeds in creating a jungling effect. The sonorous music of these sounds captivates the heart and for a time leaves a reader or the listeners spellbound. It is only occasionally that the torrential flow of the alliteratives sound prove too much. The twisting of the tongue becomes impossible and it becomes quite strenuous to spell them out. The examples of such alliterations are:-

(i) Kokakokilakakolakahalasangakulam!²

(ii) Kolalahakulakulayakulakulanam!

Kulyakulakulakathasrutasangakathanam!!³

1.

2. III.28.53.

3. III.28.62.



- (iii) Jayaty analpasankalpakalpanakalpapadapah!¹
- (iv) Vikalpakalpananalpajalpatair alpa~~ab~~budhibhih!²
- (v) Ity ananaiva nanedam nana nana ca vastunah!³
Na ca nana na canana nana nanatmakam tatah!!

But apart from these cases the alliteration of the author are very happy. Like sounds do not immediately follow each other. They are properly spaced out and are very often intervened by some other forms. With this arrangement of the sound the alliteration does not cause any strain. The whole of the language of the descriptive passages in the Yogavasistha is characterised by alliteration. In later ages the love for alliteration grew so strong that poets not infrequently sacrificed sense for the sake of the sound. In the Yogavasistha, however, this is not the case. In spite of sometimes the conscious attempt of the author for alliterative effect the sense does not suffer. There is, however, a happy combination of these.

The rhetoricians mention a number of varieties of alliterations. They are srutyanuprasa, vrttayanuprasa, antyanuprasa, chekanuprasa and natamuprasa. The examples of all of these are found in the Yogavasistha. We first take up the antyanuprasa -

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1. VI(1) 6.52.
 2. I.23.1.
 3. VI(ii) 124.6. This verse is reminiscent of Bharavi's Ekaksaranuprasa which has been severely condemned by modern critics who describe it as a monstrosity. Bharavi's verse with nakaranuprasa resembles very much the above verse of the Yogavasistha. It is:

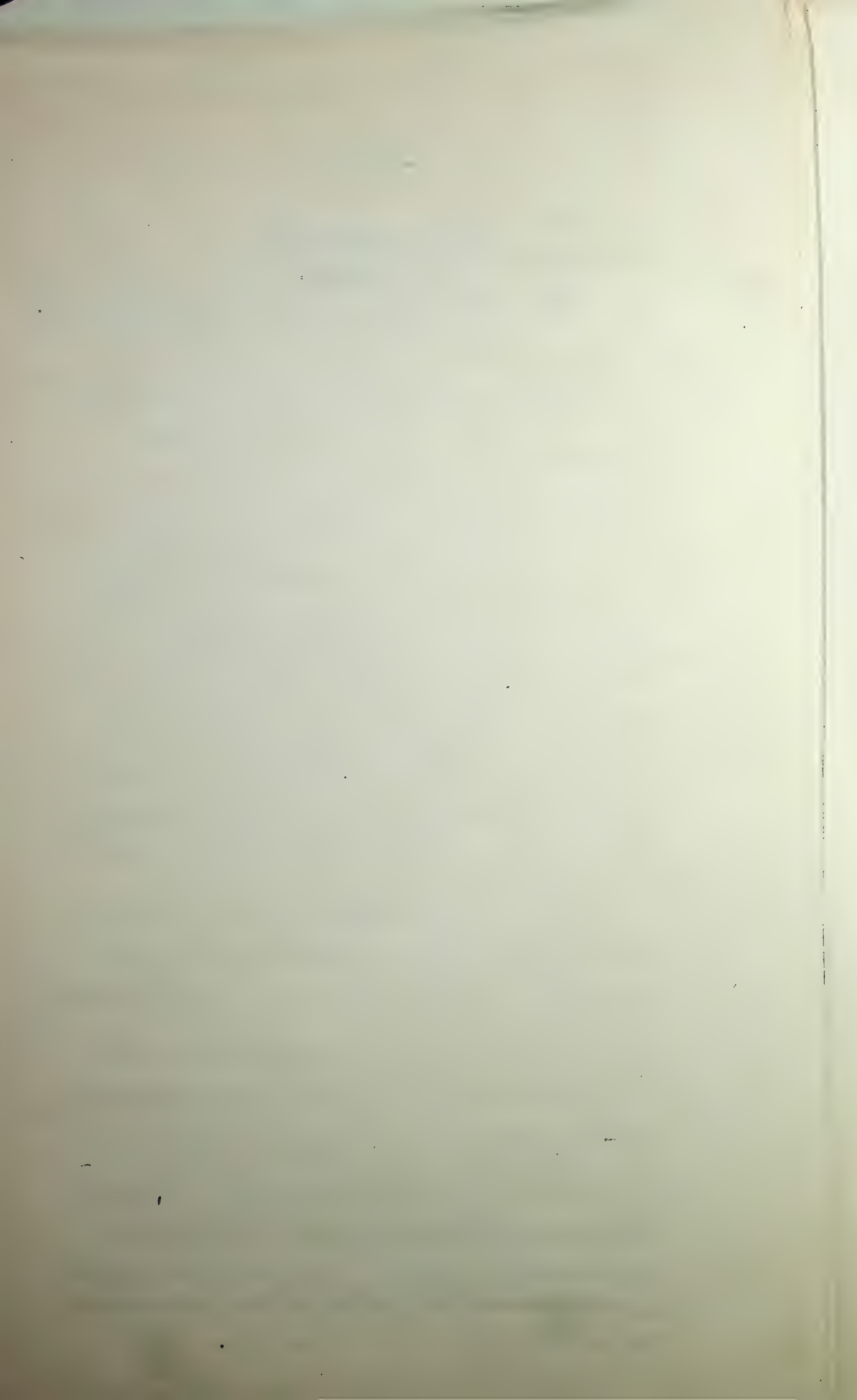
-::(115)::-

- (i) Bhanavo dhuribhanavah!¹
- (ii) Karkati vanamerkatil!²
- (iii) Mahad grhana ma munca svecchaya viharecchaya!!³



Made-up Words:

The discussion about comparatively little known words leads us to made-up words of which there is not dearth in the Yogavasistha. These words stand out as a class in themselves. More often than not they are descriptive words. In place of one single word by which a thing may be designated, a complete expression, sometimes consisting of two or more words, is used. There is also the tendency of the author to describe a thing not by its popular name but by its synonyms. Thus for example, instead of using the word suryakantopala for sun-jewel the author ~~author~~ uses arkaratna, arka being the synonyms of surya. These made-up words are the author's own creation. They, therefore, cannot be traced to any extant lexicon. They are to be clearly distinguished from other words for they are not to be met with in any other work except the Yogavasistha. A very large number of such words occurring in the Yogavasistha shows the author's tendency to play with words, to quibble with them, to give them the turn and twist to suit his fancy. These words are the probably the product of the imagination of the author especially when he wants to be a little unconventional. Very frequently in the course of his verse he gives up the conventional mode of describing things and takes to words which are his own creation. The fact that sometimes his words are characterised by conceits and are involved constructions does not worry him. His playful imaginative faculty rolls out words after words of this type. At places it becomes difficult



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to properly comprehend the sense of these words for they are not a current coin. They have no convention for those meanings which are understood from them. But this difficulty presents itself only occasionally. Otherwise, these expressions, though unfamiliar, are quite easy to comprehend on account of their being so put as to describe a thing in so many ~~the~~ words. Thus when the expression maruvahpratyayah¹ is used one is left in no doubt that what is meant here is mirage and nothing else. The literal meaning of the expression maruvahpratyayah is the feeling of the water in desert and this is what precisely a mirage. Maruvahpratyayah is a description of^a mirage. So is the word tapanadi, used in the Yogavasistha verse vastuto vidyate naisa tapanadyam yatha payah.² Tapanadi is the river appearing as such in heat (tapa).³ A very imaginative word for a mirage indeed.

The mount Meru is designated in the Yogavasistha as amarasailendra and devacala in the verses:

- (i) Dedarsamarasailendram iva samcaracancalam!³
(ii) Na svat h spandam ayati devacala ivanilaih!!⁴

Literally these words means the mountain of the gods only but they are here used in the technical sense of the mountain Meru.

Another interesting madd-up word is ragatantrita⁵ used in the verse mrgatrsnambv ivasantim agatau ragatantritaui!

1. VI(11) 185.37.
2. VI(11) 52.5.
3. V. 45.28.
4. VI(11) 129.14.
5. VI(11) 129.14.

in the sense of passionate. Raga and tantra is subordinate. Ragat ntrātau therefore means passionate or under the effect of passion.

1

The long word taptakancanarut for fire provides another interesting case of a made-up word. Fire is taptakancanarut because while burning it causes crackling sounds, the like of which is produced by heated gold (taptakancananiva jvalan rauti dhvanatiti taptakancanarut aṇih) the idea of the verse taptakancanarullaso dahayaiva svaparsvayoh is that playing with fire leads to the scorching of the being who does so. The word taptakancanarut gives a description of a thing. It is that thing that crackens like burnt gold. Now as the description fits in more with fire so we conclude from this that fire is the meaning of this word. It is a peculiar word that the author use it to designate fire and therefore can easily be cited as an excellent case of a made-up word.

Equally interesting, if not more, is the use of the word sthiramani for crystal (sphatika) in the following Yogavasistha verse:

Sakalamalavimuktenatmanaikatvam eti
Sthiramaninibham ambhovarini varinile!!

While crystal (sphatika) is called sthiramani in the Yogavasistha is not clear. The literal meaning of this word is a more stable jewel. It may be that it is a more stable stone comparatively speaking.

1. V. 83.5.

2. V. 67.45.



The word svakala has been used in the Yogavasistha for the rather unusual sense of straw in the verse

Samsargenantarasthena dahyate prakrtih svayam!¹
Svakalotthenairakanksi pavakena yathausadhih !!

As the straws get jumbled up so noticing this character of them the author uses the word svakala for them, for the word svakala literally means the same thing. The derivating meaning of the word is the things which gets mixed up (svam kalayanti misrayanti iti svakalani prnani). Svakalotthena going with pavakena therefore means the fire coming out of the straws. It is quite strange on the part of the author of the Yogavasistha to use the word svakala ~~for straw~~ in the sense of straw which would. the word/otherwise ordinarily never be expected to wield.

The use of the word asuradesikah for Sukra, the preceptor of the demons is the peculiarity of the Yogavasistha. Generally the words like asuraguru are used for him. The verse in which this peculiar word occurs is satkratugurur bodhaih kavyair asuradesikah.²

One of the most interesting cases of made-up words is provided by the verse:

Cakarasanam amlanaih patraih antasvagucchakam!³
Mrdumeghavidhir vrndam ambhodam iva tatra sah!!

where the word medhavidhi has been used for Indra.

The literal meaning of the word is 'one who creates clouds'



(Neghan vidadhati). Such a deity evidently is Indra. It is he who creates clouds and brings down rain. Indra is the god of rain and thunder. The author's name for him as meghavidhi, therefore, is perfectly right. It is the function of creating the clouds that is responsible for Indra being called as meghavidhi.

For the sun, the Yogavasistha uses the word rtutvama, a made-up word and consequently an altogether unknown word. It is used in the following verse of the Yogavasistha:

Tatah pravartate santa tayoh tapasayoh katha!
Svavyaparo cita puspasrir ivartutvamasayoh !!

Rtutvama is a highly peculiar word that brings out very vividly the function of the sun. The author calls the sun by the peculiar name of rtutvama because to him the idea of creating the seasons by the sun appears most prominent. There are various kinds of actions and movements of a thing and very many are the objects connected with it. It is just possible that the name may be given to a thing on the basis of some of them; and not all of them. Yaska, the eminent etymologist and linguist makes this point abundantly clear when he discusses in the very first chapter of his work the question as to whether all nouns are derived from verbs or not. There while countering an earlier argument he makes a significant observation that there are certain actions of things on which is based their nomenclature. There



may be other actions and movements too but names of things sometimes may not be based on them. In the words¹ of Yaska asti namadheyapratilambham ekesam nam¹kesam. Now with the sun are connected many functions. On the basis of some of them names have been given to it. Although it creates a season too still on the basis of this function of it no name ~~was~~ had been given to it so far. But the Yogavasistha introduces an innovation and calls the sun rtutvama, the derivative meaning of the word being 'the thing which creates the season and divides them' (rtunam rtutvam minoti paricchinatti iti rtutvamah suryah). Evidently such a thing is done by the sun. So rtutvama means the sun.

Another rather unfamiliar word for the sun which occurs in the Yogavasistha is tapaka. The sun is so called because it gives heat (tapayatiti). The heat giving property of the sun is responsible for its being called tapaka in the following verse of the Yogavasistha:

Sayalikavatansabham tapako nikaro dadhau!²

The word vanala is a made-up word. It means a cloud. The meaning of the word vana is water and the root la 'to bring'. Vanala therefore is a thing which brings forth water or rain and hence a cloud. Vanala means the drops of rain. The word has been used in the following verse of the Yogavasistha:-

Varsasu muktakanavad dhrtā vanaladindavah!³

1. Nirukta, Chapter I.....

2. VI(1) 2.2.

3.



A person who is too much given to sexul enjoyment is said in the Yogavasistha as lobhilinga, a very crude word indeed. This word provides a good illustration of a made-up word. Lobhilinga literally means 'one with a greedy penis'. Figuratively it means a person who is too much adicted to sexual pleasure, a perfect debauch.

Patavasa is another made-up word found used in the verse:

Puspakesaraniharapatavasaranotsukaih!

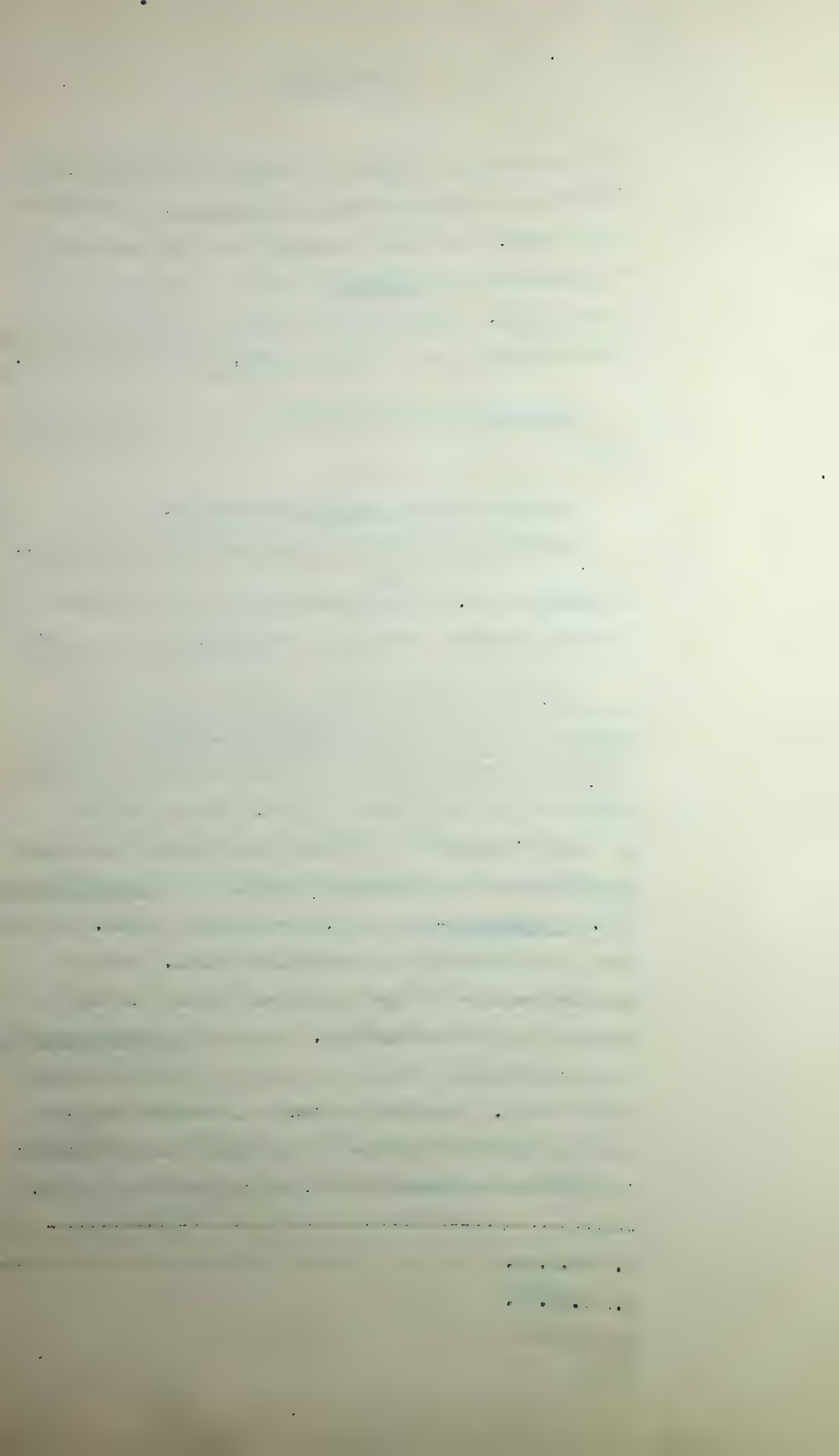
Latanjanajanair vyaptam idam pan nandanam vanam !!¹

It means pollen. It/^{is} called patavasa in the Yogavasistha because it makes the clothes fragrant (patan vasayati)

For Brhama, the creator, we have the two very interesting words in the Yogavasistha. Brhama in the Puranaic tradition is said to have come out of a lotus issuing out of Lord Visnu's naval. That is why he is called 'Padmayoni'. True to this Puranic tradition the author of the Yogavasistha calls Brama Svanadikuharodbhava². Svanadikuhar is naval, obviously of Visnu. Brahama comes out (udbhava) of the naval of Visnu. This descriptive type of name is one of the many of its type occuring in the Yogavasistha. The name Svanadikuharodbhava denotes Brahama in such a way that it gives the account of his birth. From this account we conclude that the what the author means here is none else than Brhama for it is He who has grown out of, as has been said above, the

1. IV.6.14.

2. V.31.52.



naval of Visnu (sva). In a second place the author of the Yogavasistha gives kulodbhava as an adjective of Brahama. This word occurs in the following verse of the work:

~~Kaks~~ Kopitani prajanathair jagatsrsteh kulodbhavah!
Brahmasancintayaty esa padmasanagatah prabhuhi!¹

Kulodbhavah means the one from whom multitudes of people come out (kulanam udbhavah).

A very interesting example of made-up word is provided by the word dravambhodhi used to denote roots of plants etc. in the following Yogavasistha verse:

Vyatirikta dravambhodhisvasthilah salmaler iva!²

The roots are called dravambhodhi because they carry (dhi) from the root dha meaning^{to}/carry) the sap (ambhah) which is liquid (drava).

Another made-up word mentioned in the Yogavasistha is abhijatopala which means crystal. The literal meaning of the word is a stone of superior quality. Keeping in view the superiority of crystal probably the author designate crystal as abhijatopala. It is not easy to arrive at the sense of crystal from this word which primarily yields a very general sense. This word also may provide an interesting example of the general words sometimes being used in the Yogavasistha in a very special sense. It is clear that in cases such as these we have more often than not to divine the mind of the author.

We have to discover the working of his mind. The author is very often prompted by his own ideas about the use of a particular word. The ideas he has at the back of his mind and he tries to give expression to them in his own way. Here in a particular context, we find that he thinks crystal to be the stone of a superior quality. And that is why he calls crystal to be abhijotala. But how are we to know that the stone of superior quality is crystal to our author and no other stone. This kind of usage where everything is not expressed through the medium of words and something is kept at the back of the mind creates difficulties in the way of proper comprehension of the meaning of these made-up words, which are very profusely used in the Yogavasistha.

A very strange word in the Yogavasistha that must catch the eye of any critic is avakaranila. It is found used in the following verse:

Punah kalam kataputam kalusikurute kalih!
Sacakrinam ivanbhodhim pravrdho¹ vakiranilah!!

The literal meaning of this word is the wind which scatters dust. But it is not an ordinary storm that is meant here. According to the commentator the word means the pralayavayu. The ^{fierce} winds that blow up every thing at the end of the agon. Because such mighty winds uproot every thing that comes their way and scatter it every where they are termed by the author of the Yogavasistha as avakaranila.

The use of the word puranasa in the verse
udyoganan aviratam puranasan ivodupah in the sense of

1. IV.47.79.

2. IV.35.34.

'the western quarter' is a case of a good made-up word. Puranasa should literally mean the final quarter. It is the western quarter which is the final quarter according to traditional view point. So quite rightly the author uses the expression puransa in the sense of the western quarter.

Another interesting made-up word occurring in the logavasistha is patalandheksana in the sense of 'dead blind' in the verse:

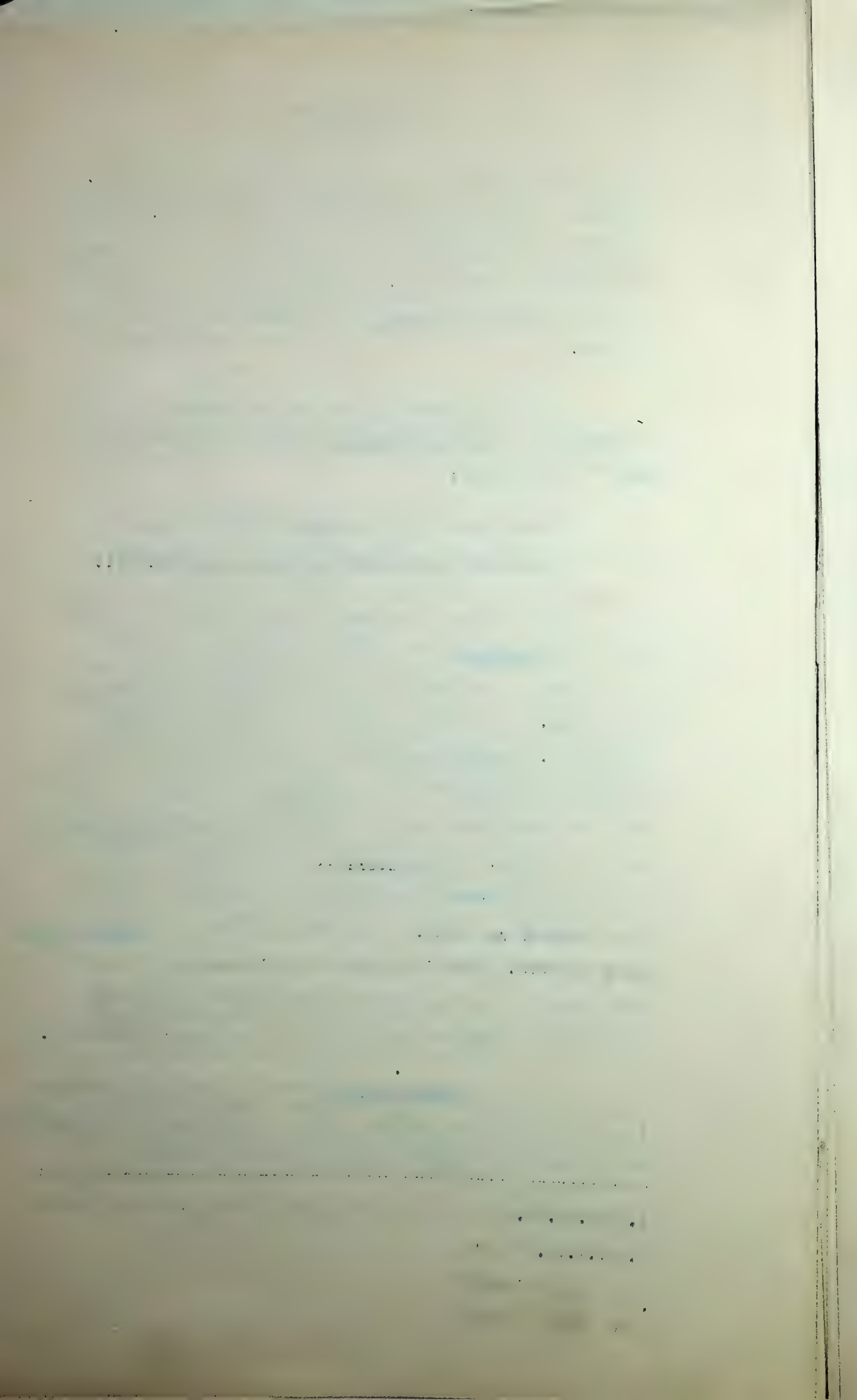
Anayopahato lokah kalyanam nadhigacchat!¹
Bhasvaram tapanalokam patalandheksano jathal!¹

In the list of made-up words may also be included the word tuhinaharah for a cloud which may also serve a good example conceit of which the Sanskrit poet have been quite fond. It is given to them to use quite involved expression. Tuhinaharah literally means 'which removes or extinguishes(ha from the root han to remove, to destroy) the thing which has frost or cold as its food(tuhinahara), evidently fire'. Tuhinaharaha would, therefore, mean the thing which ~~exist~~- extinguishes fire. Such a thing is apparently is cloud. So we see that the word tuhinaharaha means a cloud. When it is said that 'there is a thing which removes the thing which remove cold' no doubt is left about this way of saying being a good case of conceit.

The word antarayancakre for finishing or concluding (a speech) is quite peculiar. In the verse munir antarayancakre²
cśvam vacam atha sansadi² the author uses the word

1. IV.21.40.

2. V.1.16.



antarayancakre in the sense of concluding although literally the word means to take inwards, or to be intercepted (vyavahitamcakre). The antra of the speech is the intake of it, which is quite opposed to the making out of it. So the word antarayancakre means 'to conclude stop speaking' or 'to ~~exclude~~ the speech'.

Another interesting made-up word is bhavacari. It is found in the following verse of the Yogavasistha:

Iti te praty ahangatva kananama¹ bhavacarinah!

It means 'those persons who live on their earnings of the day (praptannabhaksanasilah). Bhavacarinah can be explained as bhavena caritum silam yesam. The sense of the word bhava is what exists (bhavatiti bhavah). The krt suffix u is added to the root bhu 'to be' by Panini rdor ap (3.3.57). Bhavacirinah would therefore mean those who are used to make do with whatever exists. They do not bestir themselves to get more.

The mount Kaiksha is termed in the Yogavasistha as Pandur acala,² the wide mountain, on account of its being perpetually covered with snow.

The word dhatuksobha used in the verse

Dandhunam api tatraiva tadaivasya tathaiva ca!
Prativhatadrsaiveti dhatuksobhavatan iva !!³

means 'disturbance' in the humours, dis-equilibrium in humours! due to some such disease as sannipata. Dhatu here means humour, that is the tridosa of Ayurveda,

1. VI(11) 196.17.

2. VI(11) 198.33.

3. VI(11) 209.11.

vata patti and kapha. According to Ayurveda when there is disharmony in these three and their proportion is disturbed some disease results.

In the sense of whillower the Yogavasistha uses the word kampika which is clearly a made-up word. It is found used in the following verse:-

Niyante niyanadhuta manava nanavayubhih!
Kampikih sphutataputah kiranunikara iva !!¹

Literally this word means who toss up the things, which here refers to nothing else than the tossing of the whinnow basket. Kampika, therefore, means the whinnowers who use the whinnow baskets for the sifting of the grains from the chaff.

For the edge of the sword the Yogavasistha uses the two very interesting made-up words. One is khadgaprathi.² The second is asisira. Both of these occur/in the following verses of the Yogavasistha:-

- (i)² Khadgaprsthieva sangrame virangani javeddhava!²
(ii) Anarātagamapayaparasv asisirasve api!²

Now prathi and sira actually mean the back and the wein respectively. The combination of these words with khadga in the sense of the edge is rather peculiar and imaginative and therefore most happy.

1. VI(ii) 94.39.

2. III.78.11.

3. VI(i) 23.32.

Asatsakah is still another made-up word which is not very easy to comprehend on account of its rather peculiar construction. Occuring in the verse

Ayam nihanti kupitah srgaty ayam asataakan!
Visvadir visvaganako dhata dharta mahasakhah!!

it means things which have no existence in reality, or unreal things. The derivation of the word asatsakah is not easy. Things are called asatsakah because they are said to be very much like the things which are no existent (asatsamah kayante kirtyatna, iti, asatsakah). The root in this word is kai(ka), 'to create sound'. This made-up word can also be cited as a good illustration of peculiar construction of which there are very many examples in the Yogavasistha.

The list of made-up words would not be complete unless mention is made of the word varakalpana used in the Yogavasistha verse ganyantam asu sainya kriyantam
varakalpanah² in the sense of bestowing military honours on the best soldiers. Varkalapana is here used not in the ordinary sense of 'making the ~~sens~~ best' but in the technical sense of honouring the army generals in order of merit.

Peculiar Constructions:

Even while discussing made-up words like asatsakah we had an occasion, to refer to the ~~pecul~~ fact of peculiar

1. VI(1) 123.83.

2. VI(11) 108.24.

construction of certain words which makes them unfamiliar. As a matter of fact, the discussion of peculiar construction is corollary to the discussion on made-up words. But not all the made-up words have peculiar construction. Words like tapanadi, varakalpana, ragatantrita, abhiṣatopala etc. quite simple in construction. It is their use which is rather peculiar. They are coined and used by author in his work. So in contrast distinction with other words which are a current coin they are said to be made-up words. But some of the words do have a peculiar and involved construction, which appears quite tedious, and tiring. Like the made-up words their meaning is also not easy to understand unless efforts are made to analyse their formation which does not of course, run on a smooth course. These peculiar constructions are, too, made-up words for they too are the creation of the author and invariably they bear his stamp. They are generally not to be found outside the Yogavasistha. The rather thin thread that separates the two kinds of words, the made-up words and the word with peculiar construction, is that while in the former the literal meaning does not always signify the meaning in which they are intended to yield in the text, the latter's meaning is in no way different from their derivative meaning which is, of course, to be understood by analysing them. The thing that connects the two is the fact that they are both made-up words, created by the author and used generally for the first time in the course of his work. The discussion of peculiar construction of certain words occurring in the Yogavasistha is, in a way, an extension of the previous discussion of made-up words.

On account of the peculiarity of construction being the most important in the following verse they have been placed under a separate head.

Among the many peculiar compound form occurring in the Yogavasistha mention may be made of anusuvisatmanah¹ which may be analysed as anu = anukulyena, sukhena, pravestum sakya atma yesam which means whose self can easily make ~~into~~ itsentry into the great or supreme soul; adhikarangulih in baddhapadamasanas tasthau parsnyor² adhikarangulih which means having the fingers of the sole hand put on (adhi) the ~~ank~~ of the feet (parsnyor padatalamulayor adhi upari karangulayo yasya); tusarapravrstyā³ in padhmas tusarapravrstyā grama savagraha iva ~~which means~~ where first the word tusarapra is formed which afterwards is compounded with avrsti, the meaning being the rain which fills with cold or mist (tusaro prati purayati iti taya tusarapravrstyā); nangakah meaning cupid used in the verse abalam anubadhnati mam esa kila nangakah, ~~the form~~ tisthatabhidham found used in the verse cityanupatakalinmatre⁴ tisthatabhidham and analysed by the commentator as tisthatiti tisthas, tadbhavas tisthata. Vyatyayena kartari sah. Sthir ity abhidhasabdagyavaharayogyata. The meaning of this word is mindhood (cittatvam) for which the word tistha or sthiti can be employed or in other words the mind which is in existence. This is an

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- 1: VI(11).214.6.
2: V.82.9.
3: V.46.17.
4: IV.7.22.

- (iv) Sailamansalapataladyubhumyugrakapatakam !¹
- (v) Vavur utphulla kamalaparakaramodamansalah !
Bayavo madhuraspanadh.....²
- (vi) Timiramansala !³
- (vii) Citadipataviprendramansamansalagandhaya !⁴
- (viii) Vati mansalam amodam adaya madhuranile!!⁵
- (ix) Grhabhittiparavrtta sattvasamrambhamansala !
Sabdāsriḥ purayamasa karnam arna ivarnavam!!⁶
- (x) Nimesanparamatrena manah pivaratam yayau!⁷
- (xi) Bhojan abhogapivaran!⁸
- (xii) Apunarbhavaśausuptapadapandityapivarai!⁹
- (xiii) Vidyodeti pivari!¹⁰
- (xiv) Bhavaiḥ katipayair mokṣam ity uktva gunapivari

1. VI(ii) 13.7

2. III.4.5.

3. III. 4.30

4. V. 46.35

5. V. 3.20

6. VI(ii) 203.14

7. V. 39.18

8. VI(i) 39.5.

9. VI(i) 34.11.

10. VI(i) 35.19.

11. VII. 94.4.

- (xv) Sa kenya vavrdhe sighram murkhacinteva pivari!¹
- (xvi) Muhurtena galaddhrmajalau pulakapivarau!²
- (xvii) Rekhoparekhavalita yathaika pivari sila!³
- (xviii) Vidhate vasan yapra tatra savaii pinatam!⁴
- (xix) Totrapasyad ghanam syamam pinam svapacapetakam!⁵
- (xx) Srngasthanirmalambhodaeinodarasudhalaye!⁶
- (xxi) Jayanti te mahasurah sadhavo yair vinirjitam!⁷
Avidyamedurol'asaih svam anteviseyam mukham !!
- (xxii) Yah payumedurair meghaih.....!⁸

Sometimes the idea of thickness is most vividly expressed by the author of the Yogavasistha by drawing images which leave a permanent impression on the mind, as for example, when he says: 'where is this darkness which could be clenched in a fist, darkness as still as the interior of a stone;

Silajathathanispandam mustigrahyam tamah kutah?⁹
or when he says: Are/^{not}you put to trouble by the fog that deserves to be smitten by a parasu:

Parasucchedaniharaih kvacit tata na khidyase.¹⁰

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1. III.107.3
2. VI(1) 109.16
3. VI(1) 46.34
4. IV. 27.28.
5. V. 46.8
6. III. 24.4.
7. IV. 35.1.
8. V.19.6
9. III.29.47.
10. VI(1) 20.140.

- (xv) Sa kanya vavrdhe sishram murkhacinteva pivari!¹
- (xvi) Muhurtena galaddhrmajalau pulakapivarau!²
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7. IV. 35.1.
8. V.19.6
9. III.29.47.
10. VI(1) 20.140.



The height is of course reached when the author describes the bowers where darkness appears to be so thick, so solid, that a sharp weapon like a sword may be needed to dispel it. In all these examples we see that the author is very successful in conveying to the reader the idea of the excessive thickness or the density of the fog or darkness. The fog or the darkness in their intensity seem to be in a concentrated form, to have solidified as it were. And this tickles the excellent imaginative faculty of the author. By drawing these images he catches on the imagination of the reader who cannot but appreciate these most excellent attempts of him to describe, in more ways than one, the thickness of things like darkness and fog. Uptill now we have been familiar with the expressions like sucidhedyam tamah or limpativa tamo'ngani. whereby the older author like Bhasa have expressed the idea of the excessive thickness of darkness, but the author of the Yogavasistha, as we have seen above, gives us more expressions like these. It is a credit to the imaginative faculty of the author that he describes the thickness of the abstract things like sound as pindigrahyi as if it is some thing solid like a ball which may be picked up.

The use of the word paryusipa which literally means stale in the secondary sense of 'that had been done before' in the verse punah punha paryusitam karma kurvan na lajjate¹ is most happy. Equally pleasant is the use of the word in the verse kin karmabhih paryusitir dānam tair eva niyate².

1. VI(1) 74.18.

2. VI(1) 126.5.

The author's use of the word dantura for an uneven thing is quite charming. The word dantura primarily means one having projecting teeth. The author shows his imaginativeness when he uses this word in connection with a path which has been made uneven due to the jutting out of the pearls which slipped out of the hands of the thieves. Just as the teeth projects so do the pearls. The word dantura, therefore, is figuratively comes to mean only the thing from where someother thing is jutting out which disturbs the evenness of it. The figurative use of dantura is very much liked by the author for it is found in more places than one, as for example:

- (i) Corahastacyutanaghyaratnadanturamargagam!¹
- (ii) Sarvata sundaranavankuralanturanam sobhollasadvara-
latakulamargananam!²
- (iii) Mithah sanghattanipatajjanopayaladanturam!³
- (iv) Daridalanasampraptadsaddasanadanturah!⁴
- (v), Bhimadrumalatotkirnapuapaprakatadanturah!
Praktanah svah sthalih pasyan.....!!⁵
- (vi) Sarvaturamyacandrarkaganaramyakadanturam!⁶
- vii) Cutadnumalatonmuktapuspastabakadanture!⁷
- viii) Kalpavrksa ime pakvaphalastabakadanturah!⁸

-
1. III.51.8.
 2. III.28.59.
 3. III.59.7.
 4. VI(ii) 91.40.
 5. VI(ii) 45.12.
 6. VI 91.2.
 7. V. 65.18.
 8. IV.6.18.

The word majja primarily means marrow but used with bilva and other words it comes to denote the secondary sense of kernel or pulp, as for example,

(i) Srsticid bilvamajja syat! ¹

(ii) Yatha brahmandakusmandamajjamervadisamsthitih.¹
Tatha cidbilvamajjayam brahmandadijagatsthitih!! ²

The use of majja for the pulp or bilva is very happy. It is interesting to note that in English too the cognate word flesh is used for a kernel. Further development in the meaning of the word majja is when it comes to mean the innermost part of a thing which may even be a solid thing and may have nothing similar to majja. Even the hard core of a mountain is said to be majja: antahkanaih khana khanayitasailamajjam³

Udara and jathara mean the body. In the body the belly forms the middle part. Similarly, Udsanga which means a lap is the middle part. All these three words are frequently used in Yogavaśiṣṭha in the secondary sense of middle or the interior of a thing. Figuratively used these three words give up their primary meaning of belly and lap and come to have the secondary sense of 'midst of' or the inner most part of anything, may be even a stone. There are some of the examples where the use of these words are is very happy and charming:

⁴
Vamakarodare.

-
1. VI(1) 46.4.
 2. VI(1). 46.3.
 3. VI(11) 77.49.
 4. III.69.14.



¹
Silajatharasamnibham.

²
Sampadah tramadas caiva tarangotsangabhangurah.

³
Sekharotsangavisrantaprabuddhamadhupasvanaih.

The word daridrata means literally poverty, the absence of riches. Secondly the word comes to mean simply the absence of anything. The figurative use of this word is quite frequent in Sanskrit literature, as for example, nidradaridrikrtah. In English too the word poverty is quite often used figuratively, as for example, poverty of thought, poverty of expression etc., Poverty here simply means the absence or the abhava. In expression like nidradaridrikrtah, the word daridra simply means the absence or abhava of sleep. It is this sense that the word comes to have figuratively. The charm that comes to a word by using it figuratively does not come if it is used in the ordinary and the primary sense. The verse in the Yogavasistha where this word daridrata occurs reads:

⁴
Salmalidalalalanam andohanadaridratam!

The word unnidra literally means awakened. This is the primary sense of the word. On account of the very nature of the word it is used with human being or living beings. Figuratively however it is found used even with regard to inanimate things which have nothing to do with

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1. VI(11) 42.17.
 2. VI(11) 93.78.
 3. III.4.16.
 4. III.27.55.

sleeping or awakening. In their case the awakening means opening or unclosing of a thing. In the Yogavasistha this word has been used figuratively atleast in two places with reference to flowers and means their blossoming or blooming as may be seen from the following examples:

- (i) Unnidrakudmaladalasu vanasthaslisu!¹
(ii) Unnidramalacampakadrumalata,,²,,,
Parisarapronnidrataladrumah!!

A thing can very well be said to be soft or hard depending upon its nature but when speech etc.^{is}/also said to be soft it becomes a case of figurative use. In English too, the word soft is used figuratively quite often, as for example, soft speech, soft accents, softening of attitude, soft pedalling etc. The Yogavasistha records a very large number of cases of the use of komala, masrna, pelava and such other words figuratively. A few of them are quoted hereunder:

- (i) Tadrk sagaralaksani tarango yatra pelavah!³
(ii) Arundhati Saci Gauri Gayatri Srih Sarasvati!⁴
Samastah pelavayante tava tanvya gunasriya!⁵
(iii) ~~Hasat~~ Hasaty alam atitas tah pelava divasavalih!⁶
(iv) Ivdam bhavyamater dukkham anantam api elavam!⁷
(v) Krpanantu mano rajan pelave' pi nimajjati!⁷

-
1. VI(ii) 115.53.
2. VI(ii) 115.85.
3. VI(i) 71.13.
4. VI(i) 109-22-23.
5. V.64.32.
6. V.67-3
7. V.58.39



- (vi) Varakah pelavadhiyo dabhuvur ~~name~~' pitamahah! ¹
- (vii) Adave ante' pyananto' ham madhye pelavajivitah! ²
- (viii) Ksudravasanaya cetah ksudratam api pelavam! ³
Pisacavibhramat svapne pisacan nisi pasyati!!
- (ix) Triloki pelavety uccair yah pasyati sa pasyati! ⁴
- (x) Idanim sansayo' yan me jato manasi pelavah! ⁵
- (xi) Udgitalapamasrnan sudhadhautan sucitritan! ⁶
Adrinchvetamayan vapi navanitamayans ca vai!

The word chmbita in the secondary sense of touching, though its primary sense is that of kissing is, quite frequently used in literature. Even in our present day speech we use this expression quite often. The Yogavasistha uses it in the context of the description of the loftiness of the Kadamba tree which in its height is said to touch the clouds: atha~~k~~ kananamadhyastham cumbitambudaman dalam.⁷

The word apahastita literally means to push aside by a hand. Secondarily it means to push aside, remove or turn away. It is in this sense of turning back that the word has been found use in the following verse of the Yogavasistha:-

Vinivaritasarvarthad apahastitabandhavat!
Na svadhairiyad rte kascid abhyuddharati sankatat!!⁸

-
- | | |
|----|----------------|
| 1. | V.34.66. |
| 2. | V.9.8. |
| 3. | IV.35.31. |
| 4. | IV.22.34. |
| 5. | VI(11) 196.3. |
| 6. | VI(11) 146.68. |
| 7. | IV.49.1. |
| 8. | V.21.10. |



The primary meaning of the word muka is one who cannot speak; dumb. Secondly however the word means silent. It is in this sense that the word has been found used in the Yogavasistha verse: bhavaty apetasamrambho¹ vrstimuka ivambudah. Here the cloud is said to be muka, silent, after it has poured its rain.



Yamaka

The other Sabdalamkara which is very frequently employed in the Yogavasistha is yamaka or paranomasia. Visvanatha, the author of the Sahitya Darpana, defines this alamkara as:

Saptyarthe prthagarthayah svaravyanjanasanhateh!
Kramena tenaivavrttir yamaikam vinigadyate !!¹

that is, when the group of vowels and consonants are repeated in the same order we have the figure of speech called Yamaka, provided the meaning, if they at all have any, of the two groups of similar vowels and consonants must be different. There are a number of verses in the Yogavasistha which answer very well to this definition. They can be cited as excellent examples of yamaka, because the author is fond of repeating similar sounds individually it is in the fitness of things that he should repeat them collectively too. And ~~this~~ it is this collective repetition that is called yamaka. The author of the Yogavasistha very successfully employs this figure of speech. His imaginative faculty is at its best here. His yamakas when perused leave very happy impression on the mind. The following are some of the examples of yamaka where atleast one of the repeated groups of similar vowels and consonants does not have any meaning:-

Bhutale bhutalesansavarjite vahnibharjite²

1. 10.8.

2. VI(11) 76.3.



Here the first bhutale is meaningful while the second has no meaning for it is a part of the word bhutalesa. The first is disjoined as bhu tale and the other as bhuta lesa.

(ii) Kathitam me' dya bhavata bhavatapapaharina!!¹

Here too the first bhavata is meaningful while the second one is meaningless for it is a part of the fuller bhavatapapaharina. The word bhava together with ta of tapa gives us bhavata which apparently is the same as the first bhavata, the instrumental singular of the word bhavat.

(iii) Vanasthalinan tanayar nayar.~~may~~ murtim iva sthitiah!²

Here nayaih is repeated. The second one is meaningful while the first one has no meaning. It is the part of the complete word nanayaih.

(iv) Naivanvidhodaramana manag api mahamatih!³

The first manah is full of meaning here while the one following it on account of its being a part of nanak has no meaning. The similar is the case with savadhanamana manak.⁴

(v) Camdrabimbair vasantaisca mahatamahatasayaiah!⁵

Here mahatata is the sound-unit which is repeated but the first sound-unit is mahatam while the second one is ahatasayaiah

1. VI(11) 150.6.

2. IV.55.25

3. IV.57.52.

4. III. 92.27.

5. VI(11) 102.44.

This is the case where both the groups have no meaning for both of them form incomplete words. The first or the second mahata does not yield here any meaning whatsoever. Even in the first group the word is mahatam and not mahata. Mahata as such has no meaning here.

(vi) Vidrumadrumamisranam ambhodhitatavirutham!

It is the word druma which is repeated here. The first druma is taken out from the word vidruma and therefore does not have any meaning. The second druma is of course of sarthaka. It means a tree.

(vii) Ragho raghocchedadakaro Bhagavan iti susrama!

Ragho raghocchedadakarāh is to be spilt here as Ragho
aghocchedakarāh. In this case too, both the groups are
meaningless for these two, like the ones quoted above
form incomplete unit. The first ragho without the
'visarga' would not give us any thing nor would the
second ragho have any meaning. The 'r' and 'o' appear
in the word agha on account of sandhi.

Ngxamxatxakuzaxfexzomphaxaxfapanak
wioxxtkaxsithaxxwaxizaitakaxaxditfexontaxaxingax

(i) (viii) Samavate bhavate ca virocata³

The form vate is repeated here. In both the cases it is
thw devoid of anymeaning.

1. VI(11) 120.21.
2. VI(1) 128.94.
3. II.14.54

(ix) Gatveti prstah sa munih samuvaca mahasayah!¹

Here the word samu is repeated. Neither of the two similar sound-unit occurring in this verse have any meaning for they are parts of the words. They are not independent words in themselves and consequently can have no meaning. When different words are pronounced in close succession certain sounds in them may be repeated. These sounds, however, do not have any independent existence. A word unit as a whole gives some meaning and not a part thereof. As a matter of fact, these sound-units has no real existence at all. These can exist only and can yield some meaning only with other sounds whose parts they happened to be. In the present case the first samu is the combination of the pronominal words sa and mu., of muni. The latter samu is a part of samuvaca. In yamaka it is the similarity of the recurring groups of vowels and consonants that is more important and not the fact as to whether they can exist independently and have any meaning. The recurrence of completely meaningless vowels and consonants can also give us yamaka. It is only when they have any meaning that it is stressed that meanings should be necessarily different.

(x) Niyante niyanadhuta manava manavayubhih!²

The first manava is here sarthaka. It means human beings. The second manava is meaningless for it is a part of the complete word manavayubhih which means

1. VI(11) 150.35.

2. VI(11) 97.35

by the winds of conceit. Together with 'va' of vayubhih the word mana gives us manava which is the same as manava in all appearance.

(xi) Imah kamalapatraksa gita gitatmabhabanah!¹

The word gita forming a part of gitatmabhabanah does not yield any meaning here. The other gita being a past participle form of root 'gai' (ga), 'to sing' means 'have been sung'.

(xii) Kasthavaddahyate lokah svadurbhagataya taya!²

(xiii) Sarvartha sarthaparipurna taya taya te!³

(xiv) Drsyamatravambinya swaya dinataya taya!⁴

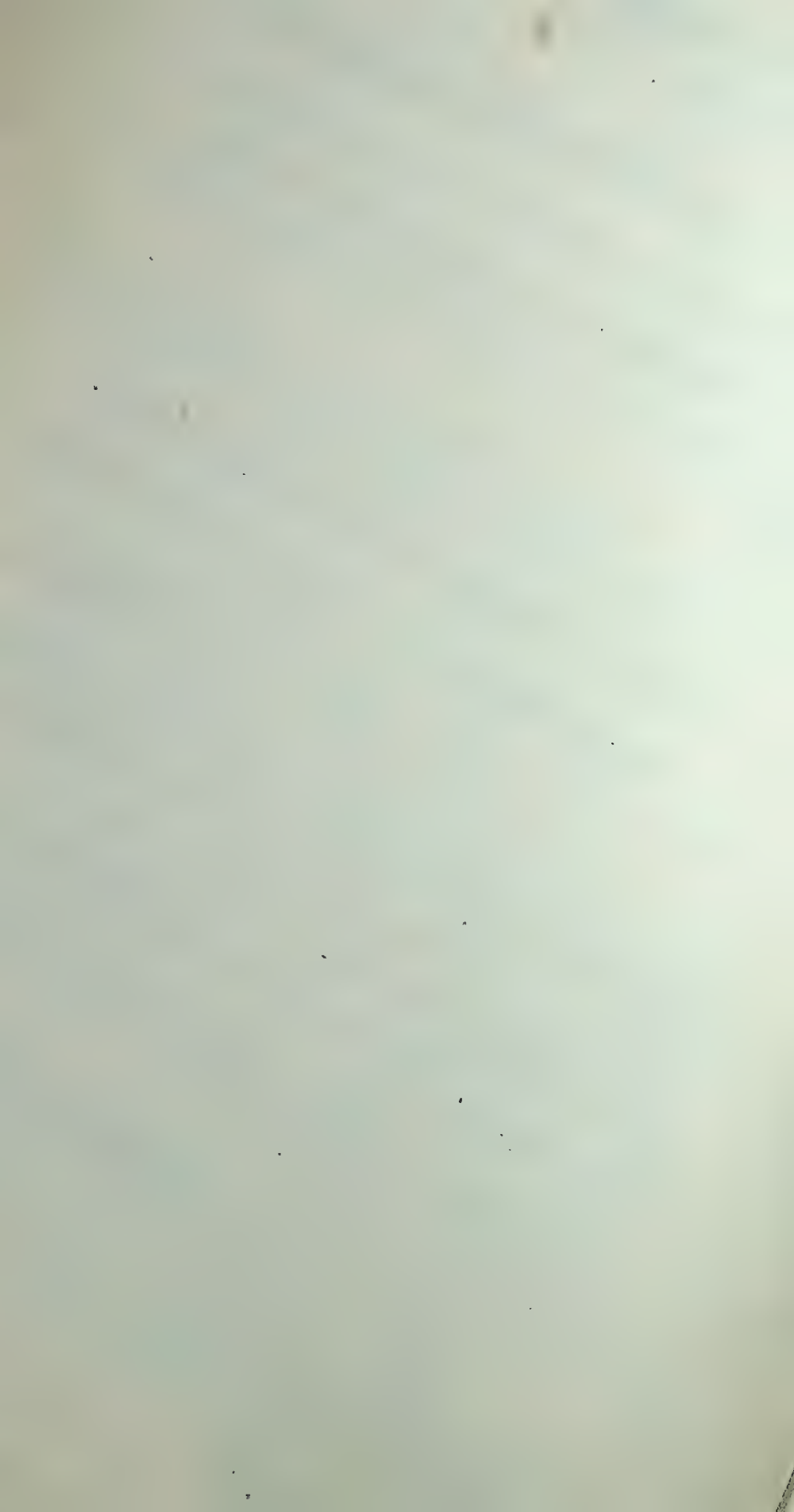
(Xv) Paranantadasaikantaparinamitaya taya!⁵

In all these examples the yamaka is with regard to taya which is repeated. The first taya is from the taddhita suffix 'ta' added to respected word while the second taya is the instrumental singular feminine form from the pronoun 'tad'. The first does not mean any thing for the suffix 'ta' when added to a word can have no meaning. The second of course, yields its meaning for it is an independent word as such.

(xvi) Kvacid uddamaphale~~ini~~ phaliniva phalanata!⁶

Here phalini, the first one and the second one does not mean anything for the first phalini in the part of the compound

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1. V.8.8.
 2. VI(11) 214.22.
 3. VI(11) 196.26
 4. V.58.40.
 5. V.37.6.
 6. V,61.33.



while the one coming after is in euphonic combination with iva and/ is separated from iva then va only will be left out. If no consideration is paid to va which is left of iva on account of sandhi we may say that the second ~~mak~~ phalini is sarthaka. It may mean having fruits or ladden with fruits. N

Now we may take a few examples of yamaka where the similar word-units have different meanings:-

(i) Bhurisikaraniharaharihari saririna¹

Here the sound unit which is repeated is hari. The meaning of both the words which have the same form here is of course different. While the first means removing the second means beautiful or charming.

(ii) Atad bddhva bhavan chanto mithyalubdhakalubdhaka²

The first lubdhaka here means greedy while the second one means a hunter. This is the difference in meaning between the two words.

(iii) Vrddhim vivekasekena naya tam nayakovida³

The first naya is the imperative second person singular form of the root ni and means 'sand'. The other naya is a noun and means polity or state-craft.

(iv) Bhavatam iha bhutanam bhutanam mahatam iha⁴

One of the two repeated word-units (bhutanam) here means

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1. VI(11) 113.14.
 2. VI(11) 154.9.
 3. v.51.2.
 4. II.56.23.

'beings' while the other means 'the last word'. It is the past participle genitive plural of the root 'bhū' meaning 'to be'.

Because the difference in meaning between the two similar sound-units forms the basis of yanaka, such cases as bhavan bhunkte¹ bhayo bhavayāḥ pavanā pavanā a. i.¹ and rajanah stutarajanah kṛtāśāghavavandanah.² cannot be cited as examples of yanaka for here the words pavana and rajan mean the same thing even in their repeated forms. There is no difference in meaning here (prthagarthatva). These can be given as the examples of elliteration only even though the svaravijājanasāṅghata is repeated here. Here we can say that we have the śrutyānuṣṭup variety of elliteration.

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1. ~~VI(11)~~ VI(11) 101.31.
 2. VI(1) 1.32.

I N D E X NO. 2

Rare or Unfamiliar Words:

- 2 1. Agrasuti, the basin round a tree, VI(ii) 7.15.
- 10 2. Asisira, the edge of a sword, VI(ii) 23.32.
- 4 3. Alike, like a bee, VI(i) 26.39.
- 3 4. Akoti, tip, III.72.10.
- 1 5. Acchoda, backbone, III.27.47.
- 13 6. Ativāhika, existing in appearance, VI(i) 32.40.
- 6 7. Apata, slight, a little, III.38.40.
- 7 8. Apatanika, introduction, II.18.49.
- 11 9. Asphotaka, shield, III.50.26.
- 78 10. Utkara, palm (of the hand), VI(i) 85.67.
- 79 11. Utṭitha, III. 38.2.
- 76 12. Umbhita, woven (garland etc.) III.70.53; VI(i) 18.3.
- 29 13. Kaccha, armpit, III.38.5.
- 31 14. Kalamagopika, protector of rice, VI(i) 85.17.
- 34 15. Karava, (giving out) the sound of water, III.104.42.
- 35 16. Kata, clash, III.38.3.
- 33 17. Kanika, lustrous, III.85.25.
- 30 18. Kahala, ^{like} ~~III~~ a pipe/long musical instrument, ~~III~~ which is blown from the mouth, turahi, III.59.5.
- 40 19. Kina, hollow (of a tree) III.70.42.
- 42 20. Kutyanka, a musical instrument ? III.34.43.
- 36 21. Khadgaprsthi, the edge of a sword, III.73.11.
- 38 22. Kharolika, a kind of game, III.104.30.
- 26 23. Guluccha, a bunch of flowers, III.27.39; III.101.14.
- 27 24. Gulucchaka, a small bunch, VI(i) 61.19.
- 37 25. Khandakar, a part of a forest, III.111.41.
- 39 26. Khura, the feet (of an elephant) I.29.11; the wings of a fly, III.71.40; VI(i) 63.20; VI(i) 62.

- 18 27. Gandaka, the support of a pitcher etc. kept on the head,
III.107.9.
- 72 28. Tantribhara, the leather bag with straps used for
drawing water from a pond etc. VI(i) 82.10.
- 71 29. Tandavini, a female dancer, III.59.8.
- 19 30. Dacchada, lip, VI(ii) 7.11.
- 24 31. Durdrumada, an impious person, IV.23.24.
- 23 32. Dhvansika, the doom occurring in between the Manvantaras,
VI(i) 92.28.
- 75 33. Tatala, a flower-basket, III.41.8.
- 53 34. Paryavrti, circular, VI(ii) 89.26.
- 51 35. Padu, horse-show, III.19.8.
- 55 36. Sindabharya, a tissue towards the left side of the
stomach, III.38.32.
- 57 37. Puskara, the tip of an elephant trunk III.43.49.
- 58 38. Puspahara, one who plucks flowers, III.41.7.
- 56 39. Prajalankatada, one imparting grace to the subjects,
III.86.43.
- 54 40. Bhalamrj, one who picks up fruits, VI(i) 7.43.
- 16 41. Brahmandakarnika, the Mount Meru, I.25.8.
- 14 42. Bhrami, confusion, VI(ii) 4.47.
- 47 43. Matha, churning. III.38.39.
- 46 44. Marica, Chillies or black papper III.10.30.; VI(i) 46.5.
- 45 45. Mahamaya, passion, VI(ii) 6.3.
- 49 46. Mit, statement, III.67.61.
- 48 47. Mihita, mist, III.4.30.
- 50 48. Mrdvika, very soft, VI(i) 92.37.
- 91 49. Yamayatra, the festival in honour of the God of
death, III.46.26.
- 44 50. Limpita, blunt, III.50.16.
- 43 51. Lekha, the dug up channel, III.70.45.
- 80 52. Va(iva) like, VI(i) 83.14.

- 82 52. Varaka, covering, a shawl, III.38.2.
- 84 53. Vikunita, resounding, III.56.2.
- 85 54. Vireka, purgation, VI(ii) 81.39.
- 90 55. Vyomaplava, an aerial car, VI(ii) 6.32.
- 61 56. Sabdabhava, an ear, III.67.51.
- 63 57. Sani, a bagume pod, III.70.3.
- 64 58. Savahara, the carrier of dead bodies, III.38.35.
- 66 59. Simbika, the ear (of corn) I.29.4; III.19.25
- 67 60. Sirala, full of veins, III.29.5.
- 69 61. Brnyka, a listener, I.32.4.
- 88 62. Vyana, the measure of the^{two} extended arms, (= 5 arat^{nis})
III.75.20.
- 89 63. Vyamala, soiled; dirty, VI(ii) 4.29.
- 22 64. Dhissa, kernel,^{skin} VI(ii) 127.16.
- 52 65. Paka, an infant, VI(ii) 116.70.
- 21 66. Dhanaka, the seals of the vata tree, VI(ii) 73.45.
- 32 67. Kalika, ignorance, VI(i) 44.8.
- 15 68. Bhrngisa, name of a the gate-keeper of Lord Siva,.....
- 83 69. Vidhurita, agitated, VI(i) 81.30.
- 62 70. Sabdika, the source of sound, VI(ii) 59.5.
- 60^a 71. Ringaka, creeping, VI(ii) 56.10.
- 73 72. Tapanadi, mirage, VI(ii) 52.5.
- 20 73. Daradi, under the influence of poison, VI(ii) 44.34.
- 68 74. Slbsmataka, name of a tree, VI(ii) 24.16.
- 17 75. Brhanga, expanding, VI(ii) 18.24.
- 9 76. Asatsaka, unreal, VI(i) 128.83.
- 87 77. Visravata, being established by such proofs as the
Sruti, VI(i) 127.34.
- 28 78. Janyatra, marriage, VI(i) 106.11; VI(i) 106.19.
- 60^b 79. Riti, brass, VI(i) 101.40.
- 70 80. Sukasthamauna, being tight lip ed, VI(i) 98.30.

- 12 81. Asthi, seed, VI(i) 45.12.
 59 82. Rajika, musturd seed,.....
 5 83. Amotana, to reduce the into ball like shape, VI(ii) 71.48.
 86 84. Virinca, creator, VI(ii) 69.4.
 77 85. Urnayu, a ram, VI(ii) 68.37.
 65 86. Besyamana, coming into prominence, becoming well-known,
 VI(ii) 9.39.
 81 87. Vaidhurya, unfavourableness, VI(ii) 75.6.
 8 88. Arabhati, confused noise, hullaballoo. VI(ii) 73.43.
 25 89. Gramyeyaka, villager, VI(ii) 94.77.
 41 90. Kutika, a hut, VI(ii) 93.18.
 74 91. Parsula, thirsty, VI(ii) 92.3.

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| 5 | 2. | Amrti | - | III.82.19. |
| 13 15 | 3. | Kanaka | - | III.42.5. |
| 14 16 | 4. | Karanja | - | VI(i) 29.126. |
| 15 | 5. | Karsanava | - | VI(i) 15.17. |
| 35 | 6. | Janava | - | VI(i) 81.15; VI(i) 116.4; VI(i) 112.9;
VI(ii) 67.29. |
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| 50 | 12. | Yastika | - | I.6.13. |
| 45 | 13. | Varksi | - | III.8.69. |
| 41 | 14. | Vainavi | - | VI(i) 160.14. |
| 27 | 15. | Samudra | - | III.93.20. |

- 12 81. Asthi, seed, VI(i) 45.12.
- 59 82. Rajika, mustard seed,.....
- 5 83. Anotana, to reduce the into ball like shape, VI(ii) 71.48
- 86 84. Virinca, creator, VI(ii) 69.4.
- 77 85. Urnayu, a ram, VI(ii) 68.37.
- 65 86. Besyamana, coming into prominence, becoming well-known,
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- 81 87. Waidhurya, unfavourableness, VI(ii) 75.6.
- 8 88. Arabhati, confused noise, hullaballoo. VI(ii) 73.43.
- 25 89. Uranyoyaka, villager, VI(ii) 94.77.
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| I | 1. | Ahantva | - | VI(ii) 8.5. |
| 5 | 2. | Amrti | - | III.82.19. |
| 13 15 | 3. | Kanaka | - | III.42.5. |
| 14 26 | 4. | Karanja | - | VI(i) 29.126. |
| 15 | 5. | Karsanava | - | VI(i) 15.17. |
| 35 | 6. | Panava | - | VI(i) 81.15; VI(i) 116.4; VI(i) 112.9;
VI(ii) 67.29. |
| 36 | 7. | Tanavi | - | IV.16.17. |
| 38 | 8. | Tvantva | - | VI(ii) 8.5. |
| 37 | 9. | Tarakita | - | III.34.2. |
| 10 | 10. | Dhanuska | - | III.48.5. |
| 17 | 11. | Mairava | - | III.50.35. |
| 50 | 12. | Yastika | - | I.6.13. |
| 45 | 13. | Varksi | - | III.8.69. |
| 41 | 14. | Vainavi | - | VI(i) 160.14. |
| 27 | 15. | Samudra | - | III.93.20. |

28	16.	Sansara	-	VI(i) 26.23.
29	17.	Sansari	-	VI(i) 112.9.
31	18.	Saursiya	-	III.55.65.
11	19.	Hastika	-	III.19.8.
32	20.	Savi	-	VI(ii) 119.9.
8	21.	Arka	-	VI(i) 88.16.
6	22.	Anaila	-	VI(ii) 85.6.
25	23.	Prasaugandhya	-	VI(i) 85.143.
4	24.	Aindriya	-	VI(ii) 59.13.
12	25.	Jagata(ti)	-	VI(ii) 56.7; VI(i) 58.4.
16	26.	Lokya	-	VI(ii) 47.5.
30	27.	Sarira	-	VI(ii) 44.33.
24	28.	Pauspi	-	VI(i) 128.108.
26	29.	Sambhava	-	VI(i) 128.16.
7	30.	Apya	-	VI(i) 128.7.
34	31.	Taijasa	-	VI(ii) 95.11; VI(i) 128.7.
48	32.	Vayavya	-	VI(i) 128.7.
18	33.	Nabhasa	-	VI(i) 128.7.
9	34.	Brahma	-	VI(i) 114.21; VI(i) 66.16; VI(ii) 68.15.
3	35.	Aindavi	-	VI(i) 112.12.
49	36.	Vyav harika	-	VI(i) 108.2.
46	37.	Vastavi	-	VI(i) 98.16.
22	38.	Paramesvara	-	VI(i) 63.59(r); VI(ii) 85....
40	39.	Yuvata	-	VI(i) 56.32.
42	40.	Vairinca	-	VI(ii) 59.4.
20	41.	Naikatya	-	VI(ii) 67.29.
47	42.	Wayavi	-	VI(ii) 60.15.
21	43.	Naisa	-	VI(ii) 64.27; VI(ii) 80.8.
44	44.	Vaiyarthya	-	VI(ii) 79.22.
2	45.	Aikatmya	-	VI(ii) 94.55.
43	46.	Vaitrsnya	-	VI(ii) 93.94.

19	47.	Isaidhana	-	VI(ii) 73.71.
23	48.	Parthivi	-	VI(ii) 89.1.
39	49.	Yauka	-	VI(ii) 85.19.
33	50.	Staimitya	-	VI(ii) 84.25.

Index No.4.

PROPOSITIONAL WORDS:

- I 1. Alambha. Touch, VI(ii) 6.6.
- 9 2. Vipralambha, to deceive, to cheat, VI(ii) 6.6.
- 5 3. Samalambhana, to bring together, VI(ii) 6.26.
- 4 4. Samalabdha, besprinkled, III.48.59.
- 3 5. Pravidrava, to retreat, III.98.8.
- 6 6. Samprahita, sent out, III.104.37.
- 2 7. Mrsta, cleaned, VI(i) 5.5.
- 7 8. Vaha, flow, VI(i) 1.20.
- 8 9. Varaka (for samvarita) conveying covering, a shawl,
I.I.38.2.

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24. Karava, (giving out) the sound of water, III. 104.42.
25. Kelka, extract, Juice, IV.35.29.
26. Kalpaka, the desire-yielding tree (the kalpavṛtṣa),
VI(ii). 128.8.
27. Kāṭa, clash, III. 38.3.
28. Kāntika, lustrous, III. 85.25.
29. Kālikā, ignorance, VI(i).44.8.
30. Kāhalā, a pipe-like long musical instrument blown
from the mouth, turahi, III.59.5.
31. Kina, hollow (of a tree) III. 70.42.
32. Kiraka, (Sūdrajāti-bheda), VI(ii).196.12.
33. Kutyanka, chords of a lyre, (tantrīpadāni),
III. 34.43.
34. Kopita, highly tormented, IV. 89.32.
35. Khadgaprsthī, the edge of a sword, III. 73.11.
36. Kharolikā, a kind of game with feigned interest,
III. 104.30.
37. Khura, the feet (of an elephant) I.29.11.
fly, III. 71.40. VI(ii). 63.20; 62.
38. Garta, wound, IV. 27.1.
39. Grāmaka, villager, III. 121.2.59.
40. Gramyeyaka, villager, VI(ii). 94.77.
41. Guluccha, a bunch of flowers, III. 27.39;
III.101.14.
42. Gharṣula, one who is given to rub (gharṣaṇāśila)
VI.(ii). 76.9.
43. Carman, chaff. IV.54.37-38.
44. Cendaka, aring-like support of a pitcher etc. made
straw kept on the head when the pitcher is
being carried, III.107.9.
45. Janyatra, marriage, I.5.3.VI(i). 106.11; VI(i).106.19;
V.48.1.

- 3 -

46. Jaghanaka, bee-like wood-insect, V.14.32.
47. Dātkāra, dacoity, III. 43.27.
48. Tantrībhāra, leather bag joined to a leather-rope
used for drawing water from a well etc.
VI(i). 82.10.
49. Taptakāñcanarut, fire, V. 83.5.
50. Tarsula, thirsty, VI(ii).92.3; V.74.18; V.74.20.
51. Tāṇḍavinī, a female dancer, III. 59.8.
52. Tāpaka, sun, VI(i). 2.2.
53. Tuhināhāraha, fire, VI(ii) 145.31.
54. Dacchada, lip, VI(i). 7.11.
55. Dāradīn, under the influence of poison,
VI(ii). 44.34.
56. Dravāmbhodhi, vein (of a plant), IV. 47.30.
57. Dhānakā, the seed of a tree such as vaṭa,
VI(ii). 73.45.
58. Dhavaṅsika, universal dissolution occurring in
between the Manvantaras (manvantarāsandhi-
pralayah), VI(i). 92.28.
59. Nikara, (the sun) with the rays issuing, VI(i). 2.2.
60. Paṭala, a flower basket, III.41.8.
61. Paryāvṛti, circular movement, VI(i). 89.26.
62. Palyūla (i) name of a kind of grass, III. 32.24.
(ii) a heap of dry leaves, VI(ii). 29.8.
63. Pāka, an infant, VI(ii), 116.70.
64. Pādū, horse-shoe, III. 19.8.
65. Pindabhāryā, a tissue towards the left side of
stomach, III. 38.32.
66. Prajalāṅkṛtada, one imparting grace to the
subjects, III. 86.43.
67. Prativiṣā, a poisonous creeper, VI(i).7.13;
IV. 35.29.

94. Lobhilinga, one too much addicted to sexul pleasures, III. 107.46.
95. Va(iva) like, VI(i). 83.14.
96. Vikūnita, resounding, III. 56.2.
97. Varaka, covering, a shawl, III. 38.2.
98. Vyāmala, soiled; dirty, VI(ii). 4.29.
99. Vyomaplava, an aerial car, VI(ii), 6.32.
100. Vidhurita, agitated, VI(i). 44.8.
101. Viśravatā, being established by such proofs as the Śruti, VI(i). 127.34.
102. Vrhaṅga, expanding, projecting (mind) VI(ii). 18.24.
103. Vaidhurya, unfavourableness, VI(ii). 75.6.
104. Sabdabhāva, an ear, III. 67.51.
105. Śamī, a lagume, a pod, III. 70. 3.
106. Śābdika, maker of the sound, VI(ii). 59.5.
107. Śimbikā, the ear (of corn) I.29.4; III. 19.25.
108. Śṛṇuka, capable of hearing, a listener, I.32.4.
109. Śirāla, full of veins, III.29.5.
110. Śleṣmātaka, name of a tree, VI(ii), 24.16.
111. Svakala, straw, V.68.51.
112. Svanādikuharodbhava, the creator (Brahmā), V.31.52.
113. Sthiramāṇi, a crystal, V.67.45.
114. Sukāṣṭhamauna, being tight-lipped, VI(i). 98.30.

and 309) in 216 Sargas with about 880 ślokas. The Nirnaya Sagar Edition also has it in 216 Sargas with 8716 ślokas.

There are other Mss. also (2415/2941; 2416 - 2420; 2421 and 2422) but they are incomplete.

(b) In the Bodleian Library Oxford : Vāsiṣṭha - rāmāyaṇa or Yoga-vāsiṣṭha, described by The Aufracht in Catalogi Codicum Manuscriptorum Bibliothicae Bodleiane under No.840. There is no uttarārdha of the Nirvāṇa prakaraṇa in this Ms. It begins with divi bhumave etc.

(c) In the Library of His Highness the Maharaja of Bikaner described by Rajendra Lal Mitra in 'A Catalogue of Sanskrit - Mss. in the Library of His Highness the Maharaja of Bikaner under No.1216.

Yogavāsiṣṭha - Sateeks. It begins with Dikkālādyanavacchinna etc. It has no uttarārdha of the Nirvāṇa - prakaraṇa.

(d) In the Library of His Highness the Maharaja of Alwar, described by Peterson in The Catalogue of Alwar Mss. (Nos.548 and 549) : "Yoga-vāsiṣṭha Āraṇa - rāmāyaṇa, Jñāna - vāsiṣṭha, Mahā-rāmāyaṇa, Vāsiṣṭha-rāmāyaṇa or Vāsiṣṭha with the commentary of Ānanda-bodhendra - sarasvatī.

(e) In the Queen's Sanskrit College Library, Banaras : There are about 6 Mss. of the Yogavāsiṣṭha (vide, Catalogue of Sanskrit Mss. in the Sanskrit College Library Nos.1808, 1809, 1810, 1820 and 5037) out of which only one (No.1820) seems to be

complete.

(f) In the Government Oriental Manuscript Library, Madras : (vide, M. Rangacharya : A Descriptive Catalogue of Mss. Vol. IV, Pt.I, Nos.1910, 1911, 1912, 1913 and 1914.

1. Vāsiṣṭha - rāmāyaṇam Savyākhyānam. The text is accompanied with the commentary of Ānanda-bodhendm Sarasvatī in Devanāgarī Script, containing only the Sthiti, Vairāgya and Mumukṣu Prakaraṇas (No.1910).
2. Vāsiṣṭha - rāmāyaṇam Sayākhyānam (No.1911) in Grantha Character. The Upaśama-prakarāṇa not complete.
3. Vāsiṣṭha - rāmāyaṇam Savyākhyānam (No.1912) in 570 pages of Devanāgarī script. The Ms. comes up to the 122nd Sarga of the Nirvāṇa - prakaraṇa.
4. Vāsiṣṭha - rāmāyaṇam Savyākhyānam from the Adhyāya 39th of the Nirvāṇa - prakaraṇa to the end in Devanāgarī script with the commentary of Ānanda - bodhendra Sarasvatī (No.1913).

(g) In the Oriental Library of the Asiatic Society of Bengal : (vide, Kunj Behari : Catalogue, Calcutta, 1904, p.156.)

1. Vāsiṣṭha-rāmāyaṇa with the commentary of Ānanda-bodhendra Sarasvatī in Bengali Character : Upaśama - prakaraṇa (1.13.38, 1.13.80), Nirvāṇa - prakarṇa (1.13.30, 1.6.102), Vairāgya and Mumukṣu - prakaraṇas (1.13.19), Sthiti - Prakaraṇa (1.13.37).

2. Yogavāsiṣṭha - ṭīkā (Vāsiṣṭha - pada - dīpikā)
by Advayāranya in Devanāgrī Character (No.111E 62).

(b) There is another Ms. of the Yogavāsiṣṭha
described by Rajendra Lal Mitra in the Notices of
Sanskrit Mss. Calcutta, 1880 under No.2043 :.

Mahārāmāyaṇa or Vāsiṣṭha - rāmāyaṇa with the commentary
Vāsiṣṭha - tātparya-prakāśa in 75000 Ślokas in Nagari
Character. It begins with yat sarvaṃ khalv idam
etc.

~~śāśadah sen~~
The word sesyanana²⁴ has been used in the Yogavasistha

in the rather unfamiliar sense of well-known. It occurs
in the verse anuvat sesyananani cidadityansumandale.

The derivation of the word is not very clear.

Problem words

Besides the well-known words, or familiar words, there are some words of doubtful meanings or words of which the meaning is not clear.

There are not a few problem words in the Yoga-

vasistha whose meaning is not clear. As they are found only in the Yogavasistha and nowhere else it is not easy to arrive at their exact connotation. One such word

utpitha has been mentioned above. The other word is

kutyanka which occurs in the verse karakankatakutyanka-

khadgasanghattatankrtaih. The commentator also does not

help us much for he explains kutyanka as kutyankas tantri-

padani. Probably kutyanka was the name of a musical

instrument exact identification of which is not possible.

The word durdrumada is another of such problem words.

Like kutyanka it has not been noticed by Monier Williams.

Here, the commentator is a little helpful. He gives the

meaning of the word as adharmikajana or irreligious or

unrighteous person. The etymology of the word is certainly

shrouded in mystery. *As far as formation of the word he does not say anything. On a face of it it appears to be rather involved.*

There are a few words whose meaning is certainly very clear but the etymology is surely not. It is quite a problem to trace their derivations and to point out what could have been their original form. There is a lot of discussion about these words, their form and structure. These words too have to be included among the problem words. Among such words mention may be made of the two: lavanya and kirata which have touched off a controversy of late. The word lavanya is generally derived from the word lavana and means lavanasya bhavah, 'saltness or the property of salt'. This is its primary sense and 'beauty', the secondary. Dr.K.C.Chatterjee

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III. 34. 43.

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Some of the made-up words on the list have
 rather involved constructions and some show some effort
 on the part of the author to coin words. Their exact
 construction, can be seen in (131): - Consequently can be grasped
 with some difficulty. A word such as manah may
 be mentioned (tisthata tabhidham, stability, it is that
 (a suffix) + abhidha
 interesting case of conceit too apart from its being
 a good example of peculiar and involved construction.
 First we have the word tistha to which the Taddhata
 suffix tā is added in sense of being (bhava). This
tisthata is then compounded with abhidha to form the
 word tisthatabhidham; samparidimbham (^{manah}) occurring in the
 verse dravam samparidimbham svam tuccham pariharān
^{clinging tightly, same + par + dimbham, centrally}
~~manah~~ which goes which manah whom it qualifies. The
 mind is said to be samparidimbha because it cleans
 like an infant when it is tightly embraced (samyak
parirabhya dimbham arbhakam iva parirāyate yat
tat).

Another word whose construction is highly
 involved and whose meaning consequently is absolutely
 obscure is drsyānaya ^{going with bhogadrśa in the text} occurring in the Yogavasistha
 verse:

Ardhavyatpannabuddhes tu naitad vyaktam hi sobhate!
Drsyānaya bhogadrśa bhavayann esa nasyati !!

bhogadrśa means an eye towards objects of enjoyments.
Drsyānaya being in the instrumental insingular is to
 go with bhogadrśa. It qualifies it. According to the
 commentator drsyānaya is the instrumental insingular
 feminine form of drsyānā which is the compound formed
 from the words drśya and anā. The peculiarity of this
 form specially lies in anā which is formed from the
~~causal form of root~~ an, 'to breathe' with the causal

suffix nic added to it. It is to this an that the suffix kvip is added further. To this form and kvip is added the feminine suffix a (tāp). Then we have the compounding of drsya and ana. The meaning of this expression is the 'eye' that leads (ana) to the objects of enjoyment (drsya) or which enlivens the objects for the scenes. (drsyany anayaty upasthatayati sanjivayatiti va drsyana). anitehkvipi apam cāiva halantānam iti tāp).

Apart from these compound forms there are many other types of peculiar constructions as for example, the word ayu which incorporates in it the particle a too. This word occurs in the Yogavasistha verse ayur evasanany asmai svaduhkhani prayacchati.¹ Ordinarily it would not suggest itself to us that the particle a too is included in the word ayuh by means of sandhi for the word ayuh as such is found as an independent word. By disjoining a from ayuh the sense that is arrived at is yavadayuh for the whole life which sense would not be possible if a is not taken out of the word ayuh.

The use of the word aya going with striya in the verse so vyomnyaya striya bhukta dhareti kathaya² sama does not readily suggest its meaning. The word aya is probably formed with the suffix kvip from the root ay, 'to go'. First when the kvip suffix is added the form will be ay. Then adding the feminine suffix a in the instrumental case we have a form aya. Combined in sandhi with the contiguous vyomni the meaning that the

1.....

2. V.53.53.

word gives is that of going to the sky.

In the verse *yutndavan mano ranhah vrositorusarirakam* the form *utndavat* is the present participle form from the word uttandava, which becomes a denominative root by the addition of the suffix kvip to the substantive uttandava in the sense of 'one who behaves like the person that' by Varttika sarvapratipadikebhya acare kvib va vaktavyah. This *uttandavat* is then compounded with *manah* to form the Karmadharaya tatpuruṣa compound. *Uttandavamanah* is then further compounded with *ranhah*. The compound is here genitive tatpuruṣa. The meaning of the whole expression *utndavanmanoranhah* is the speed of the mind which is highly agitated.

Instead of the more usual pratisthitani the author uses the form *pratisthani* in the verse *bhutesv evam pratisthani bhutani sakalany alam*. *Pratisthani* means 'are based, located in'. *Pratistha* is the form from the root stha with the proposition *prati* and the suffix ka (a). *Pratisthani* means 'are based on' (*pratisthante iti*).

The expression svase occurring in the *Yogavasistha* verse

Yuktayuktamati svase kevalam vinale' nagha!
Ekah sahitah sphurade dehah santadehah sthito' parah!!

is quite peculiar. It means *sukhena asyate visramyate'amin*, that is, 'one on which one can rest with ease and comfort'.

1. V.88.15.

2. V.16.16.

Svasa is from the root as, 'to sit; to rest' with the proposition su and with the suffix a (ghan) by Panini kananadhikaranayohca (3.3.117). Svasa is then the locative singular form of the word svasa.

Another rather striking expression occurring in the Yogavasistha is adhvantahkarananam. It means '(the youngsters) whose minds are slightly set on the right path'. The expression is found qualifying the word sisunam in the verse sisunam tavad adhvantahkarananam¹ vicarana. The disolution of the compound adhvantahkarananam is: a isad, advani marge (vartate) antahkarananam ye sam. This is an example of that type of bahuvrihi compound which is turned in grammar as vyadhikaranapada.

The form niricchita occurring in the following prose passage of the Yogavasistha ato niricchitayam² atma na kincid api karoti furnishes another case of peculiar construction. Niricchitayam means 'when all desires have vanished'. Ichita is the state of mind when one has desires (icchaya bhavah). Niricchitayam is nirgata icchita yasyam (sthitau) 'when desire has gone out or disappeared'..

The word adrsi used in the verse laksyante mauktisyando yatha vyomai drso³ drsi means 'beyond the sight' and hence the beyond the senses (atindriya). We first have the word drs formed by the addition of the suffix kvip to the root drs and from this word drs so formed we have the form adrsi in the locative singular with the negative particle a (nan) prefixed to it.

1. IV.33.27.

2. IV.37.11.

3. III.42.10.

The word sasadah is a compound word and means 'together with' the assembly' (sadasa sahita).

The expression samvidvada used in the Yogavasistha verse samvidvado na tasyantar abodhyata vicetasah is quite peculiar. It means the talk about the awakening. Varta means the ~~talk about~~ news. It is a very well-known word. It is the use of the word samvid in the sense of the awakening that is peculiar. Samvid generally means consciousness.

-
1. V.1.21.
 2. V.37.11.

the habit to use these words. The word varksi which has been mentioned above is the feminine form of varksa which is formed by adding the suffix an to the word vrksa by Panini tasyedam() Varksi, therefore, means belonging or relating to a tree. The word is found in the verse nispandam yttithau varksim vrttim asritya samsthitau. By adding the an suffix by the same sutra

10

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are based on the principle of the conservation of energy.

2. The second part of the paper is devoted to a discussion of the experimental results of the study of the structure of the atom. It is shown that the experimental results are in good agreement with the theoretical predictions of the theory of the structure of the atom.

3. The third part of the paper is devoted to a discussion of the applications of the theory of the structure of the atom. It is shown that the theory of the structure of the atom has many important applications in the field of physics and chemistry.

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Taddhitanta words:

It has been remarked earlier while dealing with the question of the place to which the author of the Yogavasistha belongs that the author had a special liking for taddhitanta words. He coins such words and uses them in his work which on account of their crudity and coarseness cannot escape the eye of any critic. As these words are mostly the author's own coinages and are not to be met with in most other works, the readers unfamiliarity with them would not at all be surprised. Some of the words like, Varksi are harsh enough to jar on the ears and are certainly not in good taste. The frequency with which they are found in the Yogavasistha shows the author's love of the pedantic which is also to be gleaned from the large number of the peculiar grammatical forms that the author deliberately uses. ~~and~~ ~~which~~ Apart from showing that the author of the Yogavasistha was a past master in combining the simplicity which runs throughout the work with occasional harshness and pedantary these taddhitanta words highlight the facts that the author, if he was a Kashmirian must have come under deep influence of the South from where he cultivated the habit to use these words. The word varksi which has been mentioned above is the feminine form of varksa which is formed by adding the suffix an to the word vrksa by Panini tasyedam() Varksi, therefore, means belonging or relating to a tree. The word is found in the verse nisbandam yttthitau varksim vrttim asritya samsthitau. ¹ By adding the an suffix by the same sutra

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is formed another word kanaka which means made of gold, fashioned out of gold. It is found in the verse avyutvannasya kanake kanake katae yatha.¹ Kanaka kataka means golden bracelet. By adding the same suffix to the word sansara is formed sansara which the author of the Yogavasistha uses in the verse imam sansaran arambham susuptapadavat sthitah.² The meaning of the expression sansara arambha is the activity of the world. Karsanava is another word which is formed by adding the same suffix an to the word karsanu. The verse in which it occurs is ksudarn karsanavan chyman sisun sikhisikhasikhan.³ In the sense of the Karanja trees is used the word karanja in the Yogavasistha verse tyaktva sr mandaravanam karanjam yati kananam.⁴ Among the further example where the suffix an is added by Panini tasyedam may be mentioned the word mairava,⁵ samudra,⁶ and tanavi,⁷ arka,⁸ sandhya⁹ abja,¹⁰ kausuma,¹¹ eaindriyan,¹² amrah,¹³ padatam,¹⁴ kalabhau,¹⁵ svapnapuram,¹⁶ sarva,¹⁷ tapana,¹⁸ padam,¹⁹ paipamaha.²⁰

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1. III.42.5.
 2. VI(1) 26.23.
 3. IV.16.17.
 4. VI(1) 29.126.
 5. III.50.35 Sauvarnam mairavam srngam paskaravartako yatha.
 6. III.93.20. Samudra iva bindavah
 7. IV.16.17 . Bhrgur dadarsa sasneham praktanim tanavim tanum
 8. Bhumer arkagatam nicaih. VI(11) 134.35.
 9. Sandhya vitatevabhramalika. VI(11) 134.10.
 10. Pravrttas cauttamadjeṇa saurabheneva saurabham, VI(11)1381
 11. Iṃe te kausumedyotah. IV.3.5.
 12. ~~amrah~~ Tyaktva bahyarthasamsparśan aindriyan antaran
api. VI(11) 59.13.
 13. Nanada.....dundubhir amaro drak. VI(11) 214.1.
 14. Padatam balam avilam. VI(11) 112.26.
 15. Muktau vitapinas tasmad alanat, kladhaw iva. VI(11)180.38.
 16. VI(11)133.2.; VI(11)209.37; VI(11) 144.9.
 17. V.87.21.
 18. V.85.14.
 19. V.84.35.
 20. V.84.35.

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 2. VI(i) 26.23.
 3. IV.16.17.
 4. VI(i) 29.126.
 5. III.50.35 Sauvarnam mairavam srngam paskaravartako yatha.
 6. III.93.20. Samudra iva bindavah
 7. IV.16.17 . Bhrgur dadarsa sasneham praktanim tanavim tanum
 8. Bhumer arkagatam nicaih. VI(ii) 134.35.
 9. Sandhya vitatevabhramalika. VI(ii) 134.10.
 10. Pravrttas cauttamadjeṇa saurabheneva saurabham, VI(ii)138.
 11. Ime te kausumaddyotah. IV.3.5.
 12. ~~Andriyan~~ Tyaktva bahyarthasamsparśan aindriyan antaran
api. VI(ii) 59.13.
 13. Nanada.....dundubhir amaro drak. VI(ii) 214.1.
 14. Padatam balam avilam. VI(ii) 112.26.
 15. Muktau vitapinas tasmad alanat, kladhau iva. VI(ii)180.38.
 16. VI(ii)133.2.; VI(ii)209.37; VI(ii) 144.9.
 17. V.87.21.
 18. V.85.14.
 19. V.84.35.
 20. V.84.35.

Among the other peculiar taddhātanta formation may be mentioned hastika¹ in the sense of a group of elephants. The taddhita suffix thak is added to the word hasti by Panini 'acittahastidhenosthak(IV.2.47) The word hastika means hastinam samuhah or a group of elephants. The word yastika² in sense of one who has a club as his weapon is formed by adding the Taddhita suffix ikak(ika) to the word yasti, a club, a stick by Panini. Saktiyastyor ikak(IV.59) In the word sausirya³ the taddhit suffix syān(ya) is added to the word subira in the sense of porous. In the same sense of being is added the other suffix tva by Panini sutra tasya bhavas tvatalau.(VI(i) 111) The most charming example of this is ahantva and tvantva⁴ which is used with fine ~~an~~ alliterative effect by the author. Here the suffix tva is added to the words aham and tvam. In the expression tarakita⁵ the taddhita suffix itac(ita) by Panini 'tade asya sanjatam tarakadibhya itac'(V.2.36). The expression

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1. Hastikottambhitakaravatattalakagopitam. III.19.8.
 2. Samupetya tevarayukto yastiko' sau vyajijnapat.I.6.13.
 3. Cetitam yat tu sausiryam. III.55.65.
 4. Kuto'hantvam kutas tvantvam. VI(ii) 8.5.
 5. Nabhah surasirahkirnam bhati tarakitakrti. III.34.2.

tarakitakrti nabah means the starry sky. The word dhanuska means one who weilds a bow as his weapon. Here the suffix thak has been added by Panini sutra 'praharanam(IV.4.57). ~~The word~~

The word margam is used atleast twice in the Yogavasistha, once in combination with avikam in the tvandva compound margavikam¹ and secondly independently in dahavo vandhavo margah.² It means a group of deer. Marga is either unfamiliar Taddhitanta construction from the word mrga meaning deer. That it is formed the word mrga does not readily suggest itself. The suffix 'an' is added to the word mrga by Panini tasya samuhah (IV.2.37). Avika, too, has been suffix thak added to it in the sense of samuha or flock.

Among the rather peculiar and consequently not so familiar Taddhitanta words mentioned may be made of ^{from the word yuka} yauka/ used at three places³ in the Yogavasistha, ⁴ ~~The~~ tantava from the word tantu, thread, in the sense of made of it with the suffix 'an' by Panini tasya vikarah (IV.3.134) ⁵ tamasta from the word tamas with the suffix tal by Panini tasya bhavaa tvatalau(⁶), svagatapa from the svagatapa with the same suffix tal, ⁷ lokya meaning good or useful for the people formed from the word loka in sense of hita or useful or good by

1. Margavikam ivatmiyam. III.107.22.

2. V.29.

3- Makāika yaukamasaka..... VI(ii) 88.19.;

Yaukadhya kantha..... III.107.44.;

Yaukakirmajaratklilln-... III,107.10.

4.

5. Tamasta tamso dipasattayam sphutatam gata. V.36.67.

6. Sadho svagatatadyaiva V.66.9.

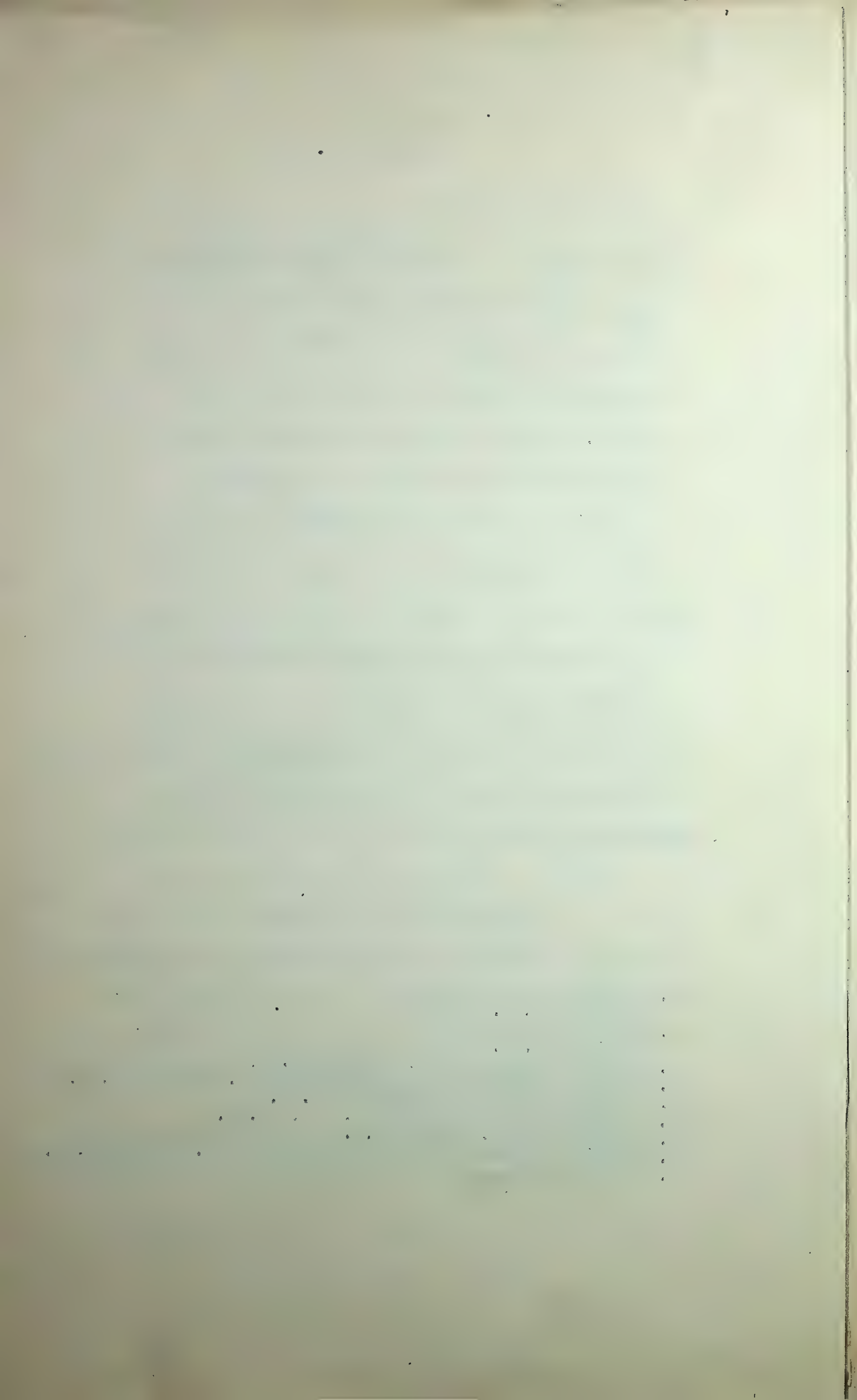
7. Lokyan ahladanam dhatte. VI(ii)47.5.



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1. Ghanam susuptam taimiryad yatha sarvedanam bhavet.
VI(ii) 173.27.
2. Yatha sausrivānaibidyam yatha nilam iti sthitam.
VI(ii) 143.32.
3. Trnyastaranavisrantah. VI(ii) 168.41.
4. Udgrivakurnamakarnigirnaurnanarōtkāran. VI(ii) 113.20.
5. Vanapurh parvatakah. VI(ii) 114.12.
6. Parnamdare badarajamdudamte. III.120.19.
7. Lavanim sabham. III(i) 16.2.
8. Kvaṇit svapnamrtebhabayanyogramahisavrtah. VI(ii) 140.21.
9. Yada Sambarikah kale samprapto Lavanim sabham. III(i) 116.2.



belonging to sambara.

In the Astadhyayi of Panini the samasantas, too, are included among the Taddhitas. The form saujaska with the samasantas kap by Panini urah prabhrtib¹yah kap () can be included among the taddhitanta forms. Saujaskah¹ is a Bahuvrihi compound. It means ojasa sahita meaning possessing majesty.

2. 10. 1914

57. 1. 1914

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Among the many other rather unknown or little known proper names of divine beings and human beings mentioned in the Y³ gvasistha reference must be made here to samvarta, the brother of Brha⁴spati, the preceptor of the gods; tusitas, species of diving beings (devayonayah) who are mentioned in a verse along with the other celestial beings like the Siddhas and the Sadhyas and are said to be under no binding and restriction (Muktasvavhava⁵h); Bh⁶rngisa, the gate-keeper or the sentry on duty at the gate of lord Rudra's residence; rupika, a kind pisacas, the demons who are described in the text to have caught hold of the fallen giant corps by the belly and the

* v. 52. 33

1. v. 55. 28.

2. v. 55. 29.

3. v. 52. 1

4. -----

5. v. 55. 48.

6. vi(ii). 134. 22.

1
Vatadhanas, a clan of that name among the Rajputs.

There are a number of obscure plants and trees too that have at places found mention in the Yogavasistha. Their enumeration here will not be out of point. First, we have the slesmataka tree whose description too, is ~~found in the Yogavasistha.~~ It is said to be a thorny tree growing in impure or dirty places. The following is the Yogavasistha verse where this word occurs:
sahantakam anedhyastham slesmatakam iya drumam. 2

Among the other botanical terms occurring in the Yogavasistha mention may be made here of era 3
a kind of grass, also known as oraka, madanaphala, 4
a kind of fruit, gduccha, name of a particular creeper occurring in the Yogavasistha alliteratively in the verse; kacchair urug ducchacchamanjaripunjakanjaraih 5
visalyakarani, a particular medicinal herb with quick healing properties; also mentioned in the Ramayana and the Mahabharata; 6
bheruka, name of a flower believed to be highly auspicious and frequently used on auspicious occasions. 7
~~Vatika, the name of a bird, and the name of a species of blue flies making clanking noise (nilamaksika);~~ 7
varvana, a species of blue flies making clanking noise (nilamaksika); 8
and matulinga, a kind of fruit which when eaten is said

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1. -----
 2. vi(ii). 24. 16
 3. v. 68. 51.
 4. iv. 49. 4.
 5. vi(ii). 112. 32
 6. vi(ii). 115. 42
 7. iv. 55. 23.
 8. iv. 54. 8.

to increase the heat in the eye (pittam uddipayati) cause colour blindness, specially with regard to the white things which begins to look yellow.

Among the many unfamiliar names of birds and insects mention may be made of Valmika^{(4) 1}, the name of a bird whistling ceaselessly, ~~as the Yogavasistha says~~ all alone in the far of mountain called Jagatindra², krakara², a kind of bird; ghurnikas³, a kind of forest birds valakhilyas³, which are very small insects like worms, mosquitoes. Their name valakhilya is quite significant (anvartha) for their form is as small as the tip of hair (vala hair, khila tip). Valakhilyas are really very very small insects. Then again the Yogavasistha mentions ~~4~~ casa⁴, ~~5~~ bavika⁵, and ~~6~~ sali⁶ which are all names of particular kinds of birds.

There is quite a sizeable number of rather unknown or little known names of various places and countries whose proper identification is sometimes not possible. Among these may be mentioned dina⁷, used in plural to indicate the name of a particular country; bhutagraha⁸, a name of a country also known as bhutamandala⁸; and kira⁹, the name of a country which again is mentioned in plural (kiranam⁹). The mention of the kira country in the Yogavasistha is with reference to the city called Srinati which is said to lie somewhere in that country (ekada prapa kiranam mandale srinatin purim)

¹⁰
Kiraru is a new word occurring in the Yogavasistha for chaff. According to the commentator it is nihsaradhanya-bhasah which is exactly what chaff is.

1. vi(11). 131. 42.

2. iv. 32. 20.

3. v. 51. 35.

4. vi(11). 99. 5.

5. vi(1). 15. 22.

6. vi(1). 30. 102.

7. vi(1). 30. 102.

8. v. 84. 34. Vide commentator, Bhutagraho, bhutamandalakhyo desavisesah.

9. iv. 45. 17.

10. vi(11). 98. 39.



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9. iv. 45. 17.

10. vi(11). 99. 39.

Among some of the modern-looking Prakrit influence rare words occurring in the Yogavasistha mention may be made of ¹ amotana for rolling a thing (pindikarana); ² dimbaka, meaning a lump of so many things such as side-ribs, blood marrow etc.; ³ mandaka, a kind of ⁴ sweetmeat prepared with ghee (snehapistaka); ⁵ asphotita for giving a violent shaking to a piece of cloth so as to smoothen it by the moving its wrinkles; ⁶ tarsula, ~~meaning~~ thirsty, occurring at least thrice in the Yogavasistha. Another similar form which is found in the Yogavasistha is harsula. ula and ola are the apabhransa suffixes. The perfectly grammatical word sirala in the sense of full of veins which are bulging out has been used more than ones in the Yogavasistha. On the analogy of this very word is perhaps used the word ⁷ patrala in the sense of covered with foliage for according to Panini no such form is possible. Nowhere is there any mention of the suffix ala which is to be added to the word patra. Patrala may, however, be explained away as an unadi formation for many of the irregular forms are referred to the unadis. But that may be an explanation of the formation and not of the use. The word patrala must have come into use on the analogy of forms like sirala etc. Among the other similar Prakrit influenced rare and unfamiliar words mention may be made of ⁸ damara meaning upheaval, the disturbance of the established resulting in all kinds of disorders, theft, decoities etc., ⁹ acchota meaning the sound produced by stretching the knuckles

1. vi(ii). 97. 39.

2. vi(ii). 71. 48.

3. vi(ii). 137. 14.

4. III. 106. 35.

5. vi(ii). 92. 3; v. 74. 18; v. 74. 20.

6. -----

7. vi(ii). 81. 8.

8. vi(ii). 168. 20-

9. vi(ii). 168. 20-

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- 11 2

V1(11). 198. 29.

1 vikālita, meaning torn to pieces (visakālita), pauruseya² meaning groups of people or multitudes of human beings, /
³ pitāla, / vastuka* meaning a place of habitation
 a word quite distinct from pita in form only and
 not in sense for this too means yellow, ⁴ as would be clear
 from its use in close proximity with the words like harita,
~~ayanala which are names of various colours,~~ ⁵ kananiya meaning
 groups of forests (vanasamūha), padajati meaning of superior
 quality (the word is used in the text with reference to
 gold which is found in the Kailasa mountain, an information
 of much use), and patalini, used with reference to drsti
 or sight, and meaning blurred. Connected with this word
 is the word patalaka used in altogether different sense
 of flags and festoons. The sense of the word as suggested
 by the commentator is corners or borders (prantabhaga).
 This however does not fit in the context, for, in the
~~Yogavasistha~~ verse where this word occurs the reference is
 to the decoration of the temples:-

7
 sajjikrtah patalakair devarcanaagrhas tatha //

The word patalaka must, therefore, be in a sense other
 than the one suggested by the commentator. Because the
 reference is here to decoration the above suggested meaning
 may very well fit in here.

To serve as a finale to the above list mention may
 be made of trnamani a variety of stone which has the
 gravitational property about it so far as grass or some
 other light thing is concerned. Its name trnamani is
 quite significant (anvartaka) for it attracts grass or

1. pranebhyo' pi priyatamam kantam agre vikalitam /
 drstivapy anga mahipalo na mumoha samasayah //
2. ekakino' pi paritah pauruseyavrtta iva.
 vi(ii). 122. 15.
3. kincic ca ninapandavoharitapitalasyamalah.
 vi(ii). 115. 30.
4. vyad utapuspaphalapallavakananiyam.
 vi(ii). 115. 40.
5. ranyas candanavichayo hi Malaye Vindhya madandha gajah
 Kailase nrpa padajati kanakam candram Mahendracale /
 vi(ii). 115. 23.
6. drstihpatalini yatha. v. 34. 103.
7. v. 10. 6.

* vi(ii). 115. 30.

straw to it. The commentator tries to make the sense of the term clear by saying: trnamanis trnacumbakanivisesah. That this trnamani attracts straw to it and so it is called trmani becomes clear from the text itself for that too explicitly says that very thing:

bad brahmandakevatan tu trnam trnamanir yatha /
dhatte varisvabhavena nityam kalpakaratnavat //

The construction of the verse is yatha trnamanis trman dhatte, the meaning being just as trnamani carries straw on it(for it attracts it to itself).

[illegible]

CHAPTER VI

MISCELLANEA

I. Proverbs or Maxims

(i) Introductory -

Proverbs or maxims are pithy sayings enunciating some fundamental truth. They are very much current in the speech of the common people. The meaningful remarks of the wise pass into proverbs which are frequently quoted at appropriate moments. In literature some striking generalisations of the writers are sometimes turned into proverbs. Such for example are 'kṛśe kasyāsti sauhṛdam,' 'satam hi sandehapadeṣu vastuṣu pramāṇam antahkaraṇa-pravṛttayaḥ,' 'aṅgīkṛtaṃ ūkṛtinaḥ paripālayanti' etc. Its is quite possible, and natural, too that the fact gleaned from the observation of certain things by a poet or a writer of one country may be the same as the one noticed by the writer of another country.

(ii) Different Proverbs for the same idea.

It is a common experience that the same fundamental truth is often found to be expressed in different words and different languages. The underlying idea being the same the difference is reduced merely to words. Another peculiarity about the proverbs is that more than one proverb expresses the same idea. This is due, as has been stated above, to the fact that sometimes the different phenomena lead to the same conclusion. When these different phenomena are expressed in different words they become different proverbs though the idea underlying all of them is the same. Thus, for example, to express the idea that familiarity breeds contemps we have three

proverbs in Sanskrit, 'atiparicayād avajñā', 'Malaye Bhillapurandhrī candanatarukāṣṭham indhanīkurute', 'lokaḥ Prayāgavāsī kūpe snānaṃ samācarati', which though looking different apparently enunciate the same idea. In the Yogavāsiṣṭha, too, to express the idea of the people having different tastes (bhinnarucir hi lokaḥ) an interesting proverb is found. It is : 'anyasmai rocate nimbas tvanyasmai madhu rocate.'¹ "Some like nimba (the taste of which is bitter) and the others like honey (which is sweet).

(iii) Proverbs from the Yogavāsiṣṭha:

To express the idea that one should not give up one's humble things if one cannot go in for the costlier things of life the Yogavāsiṣṭha says: 'yasya nāstyambaram paṭṭaṃ kambalaṃ kiṃ tyajaty asau,'² which is a proverb par excellence. The question that is put here is: Should one give up the blanket because one cannot have the silk garments? The idea that the author wants to bring home to us is that one should keep within means and not look to other man's riches and thereby invite misery on oneself. We may well compare this with a Panjabi proverb which says: 'Should a person raze his thatched hut because he cannot have a palace for himself.'

1. VI(11).

2. VI(11). 87.17.

II. Idioms

(1) Introductory:

Idioms are peculiar ways of saying and expressing ideas. Each language has its own quota of idioms ^{etc} and expressions. They form the genius of the language and add beauty and charm to it.

(ii) Different Idioms in different languages for a common idea:

The genius of every language being different from the genius of the other we have different idioms or ways of expressing the same idea in different languages. Whereas in Sanskrit hundred years would be said to be the hundred autumns (saradaḥ satam) in English the expression for them would be hundred springs. In Hindi too, we have copied out the English mode of saying. The Yogavāsiṣṭha adopts neither of the two. It speaks of the years as winters (śisīra) as for example, daśaśisī rasahasraṇy ekaśajyaṃ cakāra.¹

(iii) Changes in popular idioms:

It is interesting to note that the Yogavāsiṣṭha here and there makes a departure from the accepted mode of saying. It is the slight turns and twists in the idioms that make them look a little different from their more popular form. As an example we may mention manṣa dṛṣṭ² in the work in preference to the more popular carmacakṣu or ganḍasyopari sphoṭaḥ sañjātāḥ³ in preference to the more popular ganḍasyopari piṭakāḥ

1. VI(1) 109.29.

2. V (1) 109.29.

3. VI(11). 103.86.

samvrtta.

Again the popular idiom of hastāmalakavat for expressing clarity is put in the work in the form of yathā karatālāmbujam¹ where the use of ambuja for amalaka is quite peculiar.

(iv) Idioms with a Modern Touch:

Occasionally we meet with in the work an idiom which appears to have a modern look about it. The Yogavāsishtha uses the word angule angule² in the sense of 'at every step' which perforce reminds us of Hindi expression ungali ungali par or more commonly cappe cappe par.

The same can be said about the expression kavāṭappravighāṭana³ which has its parallel in Hindi (ḍṛṇṇi ke) pat kholanā.

Another similar idiom is: pādāṅguṣṭhāc chiro yavat⁴ which has its Hindi parallel in Sir se pānv tak (dekhanā), to discuss from top to bottom.

So do we have masṇa and peṇava ---

Jaṭhara, udara and utsaṅga for middle or interior.

1. V.1.14.

2. III. 4.5; III.22.2; 30; V. 1.14; 3.20; 46.35; VI(1). 65.15; VI(1). 108.5; VI(11) 13.7; 75.45; 203.14.

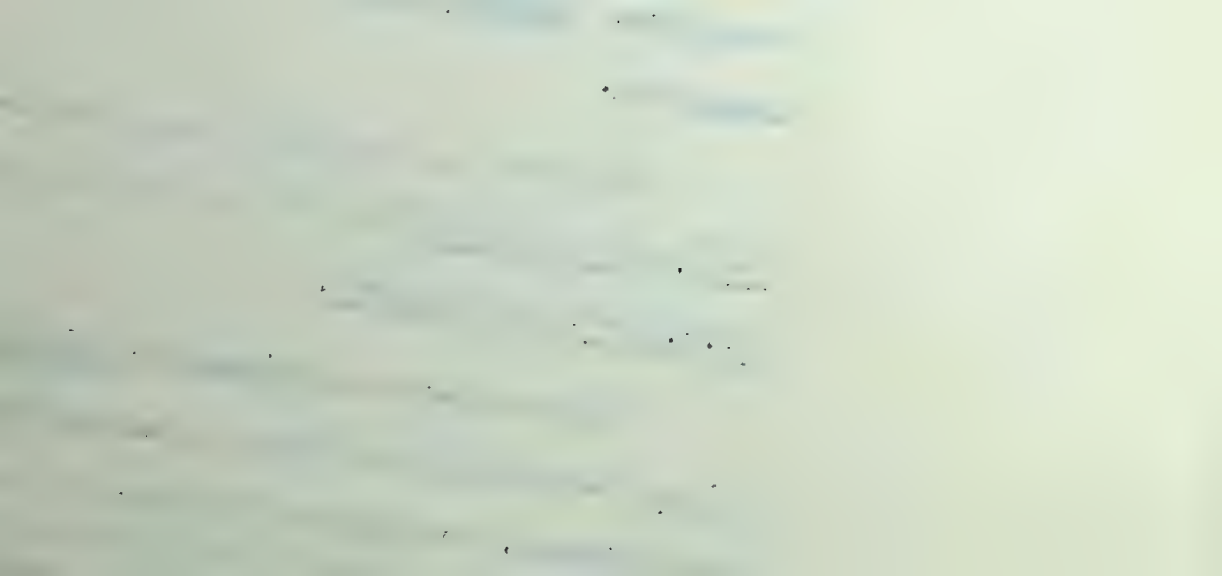
3.

1. VI(11). 150.38.

2. VI(11). 160.63.

3. VI(11). 99.42.

4. V. 52.38.



IX. Figurative Expressions:

(1) Introductory

Among the pioneers who have worked on the question of figurative uses in Sanskrit and have given us their rationale mention may be made of Pt. Charudeva Sastri.¹ Figurative use comes to be resorted to there where the primary sense of a word (mukhyārtha) is quite different from the secondary sense of it. Generally it becomes more charming even where the primary sense may be crude and obscene. Daṇḍin has rightly said:-

niṣṭhyūtodgīrṇā²vāntādigaṇavṛttivyapāśraya
atisundaram anyatra grāmyakakṣaṇ² vigāhate.

Moreover, figuratively used a word becomes more expressive and significant. Gaṇavṛtti imparts to it a charm and significance which we miss altogether in the primary sense. The idea of comparison which

1. Prastāvataranginī, chowkhamba. Edition, 1950,

pp. 14-18.

2. Kāvya-darsa, I.8.

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) for arbitrary values of the parameters α and β . It is shown that the system has solutions for all values of the parameters α and β if and only if the condition $\alpha + \beta > 1$ is satisfied. This condition is also necessary for the existence of solutions of the system (1) for arbitrary values of the parameters α and β .

2. In the second part of the paper, the problem of the existence of solutions of the system (1) for arbitrary values of the parameters α and β is solved. It is shown that the system has solutions for all values of the parameters α and β if and only if the condition $\alpha + \beta > 1$ is satisfied. This condition is also necessary for the existence of solutions of the system (1) for arbitrary values of the parameters α and β .

forms the raison d'être of figurative use cannot be expressed more adequately through any other form of expression. In such cases a word loses its primary meaning but its loss is its gain for it gains another meaning which is very general and in point of an image that it is able to create is most significant. Thus when it is said kalpābhīraravamāṇsalo dhvaniḥ,¹ the sound is as thick (or literally fleshy) as the roaring of the cloud at the end of the creation, an image of a māṇsala or a fat person appearance before us. Māṇsala, which ordinarily means fat, is used at a number of places² in the work in the sense of thickness only, not common thickness or ordinary density but an excessive thickness.

(ii) Synonyms among figuratives:

It is not uncommon to come across in the work more than one word used as figurative in the same sense. Thus for māṇsala noted above we have the other three expressions medura, pīna and pīvara too. So do we have maṣṇa and pelava for soft and jathara, udara and utsanga for middle or interior.

1. V.1.14.

2. III. 4.5; III.22.2; 30; V. 1.14; 3.20; 46.35; VI(1). 65.15; VI(1). 108.5; VI(11) 13.7; 75.45; 203.14.

3.

(iii) Fondness for some Figuratives:

The author has a particular liking for certain figurative expressions. As an example we may mention dantura¹ which occurs at least ten times apart from mānsala and pelava noted above each of which occurs at least eleven and ten times in the work.

(iv) Choice Illustrations of Figurative uses:

By way of illustration we may take up the following examples of figurative expressions whose frequency is of course limited but which are nonetheless particularly charming and catch the eye when it wanders over the pages of the mighty work:

- (1) sālmalīdalalolānām āndolanadaridratām¹.
- (2) pindāgrāhyaḥ ghanaḥ dhanadhvani.²
- (3) atha kānanamadhyastham cumbitāmbudanaṇḍalam.³
- (4) vinivāritaḥ sarvārthād apahastitabāndhavāt
na svadhairyaḥ ṛte kaścid aḥ bhyuddharati rāṅkaṭāt.⁴
- (5) bhavaty apeta saṃrambho vṛṣṭimūke ivāmbudāḥ.⁵
- (6) parśucchedanīhāraiḥ kvacchittāta nā khidyase.⁶
- (7) ~~paṇḍit~~ khaḍgacchedyāndhakāreṣu kuñjeṣu gaṇaṇḍuca.⁷
- (8) punaḥ punaḥ paryuṣitaḥ karma kurvan na lajjate.⁸
- (9) kharvikṛtajagadbhūtiḥ.⁹

1. III. 27.55.

2. III. 57.14.

3. IV. 49.1.

4. V. 21.10.

5. V. 74.27.

6. VI(1). 20.140.

7. VI(1). 29.93.

8. VI(1). 74.18.

9. VI(1). 90.7.

1. Введение

2. Описание объекта исследования

3. Цели и задачи исследования

4. Методология исследования

5. Результаты исследования

6. Выводы

7. Список литературы

8. Приложение

9. Заключение

1. 1.1. 1.1.1.
2. 2.1. 2.1.1.
3. 3.1. 3.1.1.
4. 4.1. 4.1.1.
5. 5.1. 5.1.1.
6. 6.1. 6.1.1.
7. 7.1. 7.1.1.
8. 8.1. 8.1.1.
9. 9.1. 9.1.1.

- (10) kiñ karmabhiḥ paryuṣitair dinam tair eva nīyate.¹
- (11) samudreṣu vimudreṣu maryādollāṅghane ghane.²
- (12) samudramudrāyā sapṭadvīpātmarūpayā,
saṁsthayā sthāpitā bhūmiḥ.³
- (13) unnidrakuḍmaladalāsu vanasthalīṣu.⁴
- (14) unnidrāmalacampakadrūmalatāparisarapronnidra-
tāladrūmaḥ.⁵
- (15) sapṭadvīpasamudramudritadīśaṁ bhoktum saṁgrāṁ
mahīm.⁶

X. Synonyms

There is no perfect synonymy in words, say the linguists and they are right too. There is present among the supposedly synonymous words a subtle shade of difference. How to discover it is a problem especially with a classical language where there is no means of knowing the true usage except the old literature which especially in its later stages ceases to be of any real help in the matter.

The writer of the present work is far removed in point of time to that earlier stage of the language when synonymy was in its process of development and had not yet come to be an established fact. The very consciousness on his part as evidenced by the following quotes of the synonymy in words would inhibit any analyst in

-
1. VI(1). 126.5.
 2. VI(11). 78.2.
 3. VI(11). 92.46.
 4. VI(11). 115.53.
 5. VI(11). 115.55.
 6. VI(11). 180.41.

looking through the work for fresh light on synonyms:

- (1) nirvāṇam eva sargaśrīḥ sargaśrīr eva nirvṛtiḥ
nānayoḥ śabdayoḥ arthabhedaḥ paryāyayoḥ iva.¹
- (2) viśvātmasābdau paryāyau yathā viśvapṛipādapau.²
- (3) nānayoḥ vidyate bhedaḥ tarupādapayoḥ iva.³
- (4) dharmādharmau vāsana ca karmātma jiva ity api
paryāyasābdabhāro'tra kalpyate na tu vāstavaḥ.⁴
- (5) jagad brahmā virāṭ ceti śabāḥ paryāyavācakāḥ.⁵
- (6) ākāśaḥ paramākāśaḥ brahmākāśaḥ jagaccitiḥ
iti paryāyanāmanī tatra pādapavṛkṣavat.⁶

Still he cannot restrain himself from pausing for a while when he comes across in this very work the juxtaposition of these so called synonyms. When an author who is conscious of the synonymity of words uses them together, there must ~~using them with~~ some difference, so he thinks to himself. And then he proceeds to find this out. But soon he is confronted with the difficulty of practically little help generally from the commentator. He continues his efforts and puts forwards his conjectures² making them look as much plausible as possible. But there are pairs such as jala-ambu,⁶ sandeha-saṁśaya,⁷ asi-khaḍga,⁸ kha-ākāśa,⁹

1. IV. 34.44.

2. V. 43.6.

3. VI(1). 47.21.

4. VI(11). 143.37.

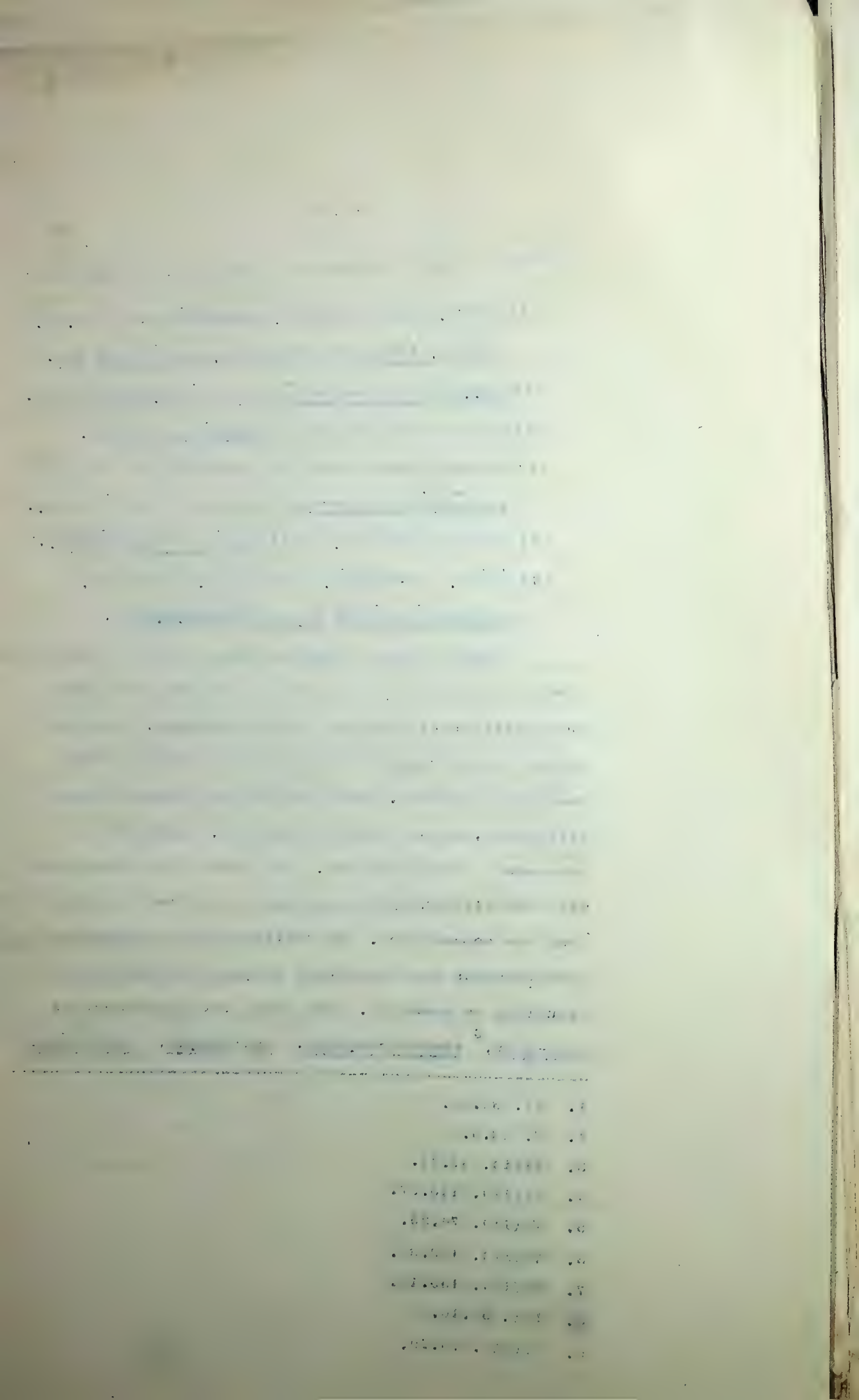
5. VI(11). 74.25.

6. VI(11). 140.39.

7. VI(11). 155.18.

8. III. 50.10.

9. VI(11). 75.29.



sāgara-arṇava¹, etc. where he does not dare to put forward conjectures even and waits for the auspicious day when further literary evidences would help to solve his difficulty.

An effort is made ^{however} in the following pages to find out the difference in meaning in the following pairs:

(1) Asi-nistriṃśa

Both of these have the sense of sword and are mentioned as synonyms in lexica. But their juxtaposition in a Yogavāsistha verse precludes their being as such. The verse in question reads: 'kadācid asinistriṃśacchinnaḥ so 'stam upāyau'.² Here the commentator is helpful. He explains the difference as : asibhir dīrghakhaḍgair, nirgatās triṃśadbho 'ngulibhyo nistriṃśaḥ kṛpāṇikaḥ, asis are bigger things like swords while nistriṃśas are smaller things like daggers.

(11) Avagraha - avṛṣṭi

These occur in the verse 'avṛṣṭy avagrahonnas tka- ṣṭaceṣṭitavānara'.³ Avagraha is formed by Paṇ. 'ave graho varṣapratibandhe' (3.3.51) and means drought. So does mean avṛṣṭi. Probably the difference in them lies in duration. While avṛṣṭi may be shorter in duration, avagraha may spread over a longer period. But this is merely a conjecture and needs positive support.

1. VI(11). 75.30.

2. VI(11). 62.30.

3. VI(11). 71.13.

(iii) Jāṅgala-aranya-vana

Jāṅgala and aranya and vana and jāṅgala are found juxtaposed in the verses:

(1) dvīpopavanadikkun̄ja jāṅgalā ānyabhumīṣu¹

(2) jajvalur vana jālāni purāṇi nagarāṇi ca
maṇḍaladvīpadurgāṇi jāṅgalāni sthalāni ca.²

According to Monier Williams aranya means 'wilderness' while jāṅgala means 'arid' desert'. About vana we have the authority of Tilaka, the Rāmāyaṇa commentary, according to which it means a kind of grove of trees like mangos fit for human consumption; vanam āmrādiyutam mānusabhogyam.

(iv) Kallola-urmi-taraṅga

In one place in the work these occur together. Out of these kallola can be kept out of the present discussion for its different sense has already been noted by lexicons: mahatsūllolakallolau, ullola and kallola mean mighty waves (taraṅgas), possibly billows in the ocean. But about urmi and taraṅga it is the order of their mention in the work that provides the clue. First we have kallola, mighty waves, and then ūrmis which are waves small in size and then taraṅgas which are even smaller than the ūrmis. The verse in question reads:

1. V. 54.87.

2. VI(11). 75.28.29.

jñāsyā sarvaṃ citaṃ Rāma

Brahmaivaṃartate sadā

kallolormitrangaughair

abdhēr jalam ivātmani.¹

(v) Pauruṣa-prayatna

These are used side by side in more than one places.² Evidently in all these places Pauruṣa is here used as an adjective to prayatna. The pauruṣa prayatna would, therefore, mean the effort of man. Probably pauruṣa prayatna was used in contrast with daiva prabhāva (divine power). Pauruṣa by itself means 'of a man' (puruṣasyedaṃ). On account of long and constant association of pauruṣa with prayatna the idea of prayatna came to be appropriated by pauruṣa itself and pauruṣa itself came to mean prayatna or effort. This led to the synonymity of pauruṣa and prayatna.

(vi) Pavana-vāyu

These occur together in the verse: tad bhasma pavanānītaṃ sās̥thi vāyur ayojayat.³ The commentator explains the line as: 'vātyāpavanair ūrdhvaṃ ānītaṃ, sās̥thi = asthi-sañitaṃ, tad bhasma vāyur ūrdhvaṃ pravāhi caṇḍapavanaḥ.' From this it appears that pavana is just wind while vāyu is a strong wind rising upwards.

(vii) Pūrṇa-bharita

The distinction in the meanings of these words is not clear but that these are not synonyms becomes

1.

2. IV.33.70; 54.36; 62.17-18; 19; V.24.9; 60;
43.2; 43.3; 92.3;

3. VI(1). 74.22.

clear from the following verse where they juxtaposed:

cirasāmyāt manotthena nirvīhāgavilāsina
Rājan jñeyavibodhena pūrṇeṇa bharitātmanā.¹

(viii) Sahakāra-āra

The author himself makes clear the difference in the meaning of these words, when he says 'Āra eva daśam eti saṅhakāriṃ śanaḥ śanaḥ'.² 'āra itself grows into a saṅhakāra slowly and gradually. Etymologically sahakāra means what brings together: saha karoti iti saṅhakāraḥ, or as Kṣīrasvāmin puts it 'saha kārayati melayati stīpuruṣān iti saṅhakāraḥ'. sahakāra is so called because it brings lovers together. Now a mango tree which has not yet blossomed and is not therefore giving out a sweet smell cannot even invite the bees, much less bringing lovers together; it has yet to become a sahakāra āra. The word saṅhakāra is an example of that semantical tendency on account of which words first lose the qualitative sense and then come to be used as substitutes for the nouns they once qualified.

(ix) Vidhi-niyati

The lexicons put down these as synonyms. As we have already observed, our author seeks effect by

1. VI.(1). 74.22.

2. V. 43.32.

3. See Kṣīrasvāmin on Amara 2.4.33. According to Amara, however, sahakāra is a particular species of the mango tree which has an extremely sweet smell.

using words, generally accepted as synonyms, in an unconventional sense. According to the maxim 'rūḍhir yogāpahārinī the mind on hearing a significant sound runs after the conventional meaning leaving aside the etymological meaning but the juxtaposition of a pair of synonyms whether appositional or otherwise makes it turn to the etymological sense of one or the other. The use of vidhi and niyati is an instance in point. The Yogavāsiṣṭha reads: "Vidher vicitrā niyatir anatārambhamantharā." ¹ Niyati has been used here in the literal sense of niyamana or order or regulation. With this the synonymity of the expressions disappears.

. . . .

1. V. 75.34.

find ways and means to solve problems and difficulties, which apparently prove insoluble and could go ahead on the root of progress. What is imperative therefore is that one should pool all one's resources, meet the wise people, talk to them, read and discuss the sastras and thereby try to sharpen the mind, ~~and~~ purge it of impurity and sloth and develop that faculty of understanding which is to prove ultimately one's greatest asset. This faculty of understanding or going deep into things to comprehend their essentials properly yields like a desire-yielding creeper all the things that a person may desire. It is precious cintamani . It is with its help that even the foxes have been known to have conquered even lions. All these ideas form the core of the eulogy of prajna and the consequent necessity of sharpening it which is stressed by the Yogavasistha in the following few verses:

sundarya nijaya buddhya prajnayeva vayasyaya /
 padam asadyate Rama na nama kriyaya' yaya //
 yasyo jvalatitiksagra purvaparavicarini /
 prajna dipasikha jatu jadyamanayam tam na badhate //
 duruttara ya vipado dukkhakallolasankulah /
 tiryate prajaya tabhyo navapadbhyo mahamate //
 dusprajnahkaryam asadya pradhanam api nasyati //
 bhinnam sarvaduḥkhanam apadam kosam uttamam /
 bijam sansaravṛkshanam prajnamandyaṁ vinasayet //
 prajaya nakharalunamattavaranaṁ yuthapah /
 jambukair vijitah simhah simhair harinaka iva //
 cintamanir iyaṁ prajna hṛt kosastha vivekinah /
 vivekinam asammudham prajnam asaganotthitah //
 doṣa na paribadhante sannaddham iva sayakah //

"O Rama it is only with one's beautiful intellect which like reasoning serves as a girl friend (the supreme) position is attained and not with any other action. One in whom the flame of intellect burns with its sharp tip is capable of discussing the ins and outs of a thing, him the blindness of foolish does never trouble. O' you wise one, one crosses the (river of) difficulties and troubles with the help of the boat of intellect, the troubles which may appear difficult to cross on account of their being ~~xxx~~ full of the high waves of unhappiness. To a fool bereft of discerning intellect even a slight trouble causes inconvenience like a puff of a gentle breeze to a straw which is inconsequential. O' ~~xxxx~~ you Rama, the destroyer of the enemies, a wise man, though he may have no other help and may even have no knowledge of the sastras does cross the not too frightful ocean of the world. A wise man even without any other help is able to achieve his objective while a fool comes too naught even though he may have many means. One should first increase one's thinking faculty by reading the sastras and the contact with the good. One should banish the dullness of the intellect which is the border-region of all troubles, the worst repository of all miseries and the seeds of the trees of creation. It is on account of the astuteness that the jackals conquered lions which used to ~~xxxx~~ tear with their claws the intoxicated lords of elephants like deer. This intellect is the desire-yielding jewel, it lies in the cavity of the heart of a discriminating person like a desire-yielding creeper it yields all desires. A ~~xxx~~ wise-man crosses the world with wisdom while a foolish person is set aside.

Parsvachayam haranto vicalitavidalatklinnakankala andhas
harvanto bhuribhasmapravittatanihikam adhunamah saranam !
hasan akasahose sasigalitasarakarinah sankaranam
asthinam tankrtinaracitakharagiras tatra vata vahanti 1

Similar is the description of Lord Rudra in the following
verses:-

ghonanilaparavrttividhutaikamaharnavam !
ovindam iva dordandaksobhitaksirasagaram ! !
lparnavajalapuram punstveneva sanuthitam !
urtiyuktam ahankaram astakaranam agatam ! !

NOTE

As the author of the Yogavasistha calls his work a
poem a Kavya, it flows from it that it must have a principal
sentiment supported by other sentiments. As the Yoga-
vasistha is a work on Vaishnavya, it is said to be moksa-sastra 3
and 'moksa-sastra' in the text itself, it teaches us
as to how to attain the goal of renunciation so naturally
it has santa as its principal sentiment (Rasa). There is
a dispute however, among the rhetoricians whether to accept
santa as rasa or not. Mani says that with regard to this
point there is a clear divergence of opinion among scholars.
Dhananjaya does not accept santa as rasa. But Maniata and
Visvanatha clearly accept santa as rasa and point out
Hirveda to be its sthayibhava .

For a work to be a mahakavya only one sentiment would
not do. There must be other sentiments supporting principle

1. vi(11). 119. 23.

2 vi(11). 80.13-14

! Chromatoposia wends
from cat
Polysaccharide

२५ का रिया ५ मि ५ मि २७ a-

1911

LV. 5.11.

1-2 2-2 1215

$\sqrt{10} \approx 3.16$

11. 2 3.

प्रारवि दत्ते सा दत्त लं

अथ ॥ चित्ति चि सायते ॥

I. 18. 22.

२१ नमो नमो अरि म वि ह्वय
॥ चित्ति चि सायते ॥

VIII. 1.

P.T.O.

1. The first of the
... ..
... ..
... ..
... ..
... ..
M.W.

parsvachayam haranto vicalitavidalatklinnakankala andhas
tanvanto bhuribhasmapravitatanihikam adhunanah savanah !
kesan akasakose sasigalitasarakarinah sankaranam
ashtanam tankrtinaracitakharagiras tatra vata vahanti

Similar is the description of Lord Rudra in the following
verses:-

ghonanilaparavrttividhutaikamaharnavam !
govindam iva dordandaksobhitaksirasaram ! !
kalparnavajalapuram punstveneva samuthitam !
murtiyuktam abhikaram astakuranam agatam ! !

CONCLUSION

As the author of the Yogavasistha calls his work a
poem a Kavya, it flows from it that it must have a principal
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point there is a clear divergence of opinion among scholars.
Dhananjaya does not accept santa as rasa. But Mannata and
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Nirveda to be its sthayibhava.

For a work to be a mahakavya only one sentiment would
not do. There must be other sentiments supporting principle

1. vi(ii). 119. 23.

2 vi(ii). 80.13-14

one. From our study of the Yogavasistha we find that most of the other rasas are found in this work. There is however, an uneven distribution of them in the work. While there are many passages where there are srngara, raudra, and bhayanaka rasas, the hasya rasa is to be met with only occasionally. Very few verses can be culled from the work of thirty two thousand verses which may give us some faint humour. Even humour of situation is absent. This was probably due to the serious nature of the work which deals with high-flown philosophy. In a work where we have difficult abstractions there is little scope for humour. As a matter of fact there is a paucity of good humour in the whole of a Hindu literature and evidently the Yogavasistha could not be an exception to it. Among the other sentiments which are found interspersed in the work we may first take up the sentiment of heroism (vira-rasa) which is found in the various descriptions of battles and wars of which there is no want in the Yogavasistha. The heroic has many varieties. Out of these generally the heroic in battle (yuddha-vira) that is to be met with in the Yogavasistha. In book-4, Canto twenty-eight there is described a terrible battle between the gods and the demons. Before this in canto twenty five we have the description of the army of sambara a demon king which was destroyed by the superior and strategy gods. The generals of the demon army appointed by the king to ~~transcendental~~ were killed by the gods one after the other. At this the demon king flew into terrible rage and created on account of his ~~trava~~ three terrible demons. The following verses give a very clear and graphic description of his anger.

yavad udvegam ayatah Sambarah ropavan bhrsam
tirno' tizatram anala iva jajvala socchvasan

sasarja mayaya gloran asurans trin sahabalan !
 balaraksartham uditan kalan murtim ivasthitan ! !

When Barbara had prepared for fight with the gods who were no less prepared for it there ensued a battle which was most terrible and frightening. The author of the Yogavasishta in his usual diffusive style describes the battle in all its great details. The description is very vivid and graphic.

gloran samabhavad yuddham devadanavasenayoh !
 senayor ubhyor asid yuddham udyatadanavam ! !
 nispi...a pramirikananamanavam ! !
 bhusundimandalasphotasphutanmerusirahsatam !
 sarasrutanirlunadaityadevanukhambujam ! !

"A terrible fight began between the armies of the gods and demons. The battle began where the demons were active whereby the cities, villages, mountains, forests and human beings were destroyed. On account of the shining noise of the weapons called śasundiś it appeared as if hundreds of peaks of Mēru mountain were bursting forth while ~~the arrows were cutting the heads of gods and the demons~~ the (sixty) arrows were cutting the heads of gods and the demons just as the wind destroys lotuses. The description does not come to an end here. It goes on with all its plethora of details right upto the end of the canto and is carried into the following canto two. Similarly, in 338 and vi(ii) 110-111 we have very graphic accounts of battles. It is here that we meet with some of the very best imagery of the Yogavasishta.

Erotic

Coming to the erotic we find that it is classified into two parts, 'union(sambhoga) and separation (vipralambha)

by rhetoricians. Both the types of rhetoric are to be met with in the Yogavasistha. The former is to be met with in the story of Gudala and Sikhidhvaia. Sikhidhvaia the king of Malavas is first described to be very anxious to marry. His mind is very much occupied with the thoughts of marriage. Restlessly he walks up and down in his beautiful gardens bedecked with lotuses growing on their borders and bowers of creepers which have the very sentiment of love present in them (srngara-rasa-sarbhasu). The thought that is uppermost in his mind is about the happy moments when he would be able to place an innocent loving lady in his lap, the lady besmeared with saffron:-

kada pranayinim mugdham hemabjamukulastanim ! !

karisye kaminim amka paryanke kunkumankipam !

kada kamalavallinam dolasvalir ivalinim ! !

alolanam tam niveksyami balam bhujalatanugam !

The ministers of the king came to know of the mind of their master and arranged his marriage with Gudala the princess of the Surashtra country. United with her husband the lady shone like a blooming lotus and with the passage of time their love for each other went on increasing and the king with his loving wife enjoyed all the pleasures that life could offer. Just as before marriage gardens, lotuses, bowers and such other things served as the excitements (Uddipana-vibhava) of love similarly after marriage these and other similar things served the purpose of the fulfilment of the married love. The devoted couple helped themselves to the full from brimful cup of sexual enjoyment in the prime of their youth. The union in love (sarbhara) was perfect and complete. In the following verses are described the enjoyments of the king and the queen by the author of the Yogavasistha.

[illegible]

2. $2x^2 - 4x + 2 = 2(x^2 - 2x + 1) = 2(x-1)^2$
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 $\therefore x = 1$ is the only root.
 $\therefore x = 1$ is the only root.

2. John, 1945 to 1946
 3. John, 1947 to 1948
 4. John, 1949 to 1950
 5. John, 1951 to 1952
 6. John, 1953 to 1954
 7. John, 1955 to 1956
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 9. John, 1959 to 1960
 10. John, 1961 to 1962
 11. John, 1963 to 1964
 12. John, 1965 to 1966
 13. John, 1967 to 1968
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 32. John, 2005 to 2006
 33. John, 2007 to 2008
 34. John, 2009 to 2010
 35. John, 2011 to 2012
 36. John, 2013 to 2014
 37. John, 2015 to 2016
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Dr. C. P. Perry

J. L. Rantan
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१. अति हि माल्यं नदरी नामधेयं महर्षिस्तेनितं, पुण्यचेयम्
 २. अति हि माल्यं नदरी नामधेयं महर्षिस्तेनितं, पुण्यचेयम्
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 ९. अति हि माल्यं नदरी नामधेयं महर्षिस्तेनितं, पुण्यचेयम्
 १०. अति हि माल्यं नदरी नामधेयं महर्षिस्तेनितं, पुण्यचेयम्

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1. The first part of the document is a list of names and dates, which appears to be a record of some kind. The names are written in a cursive script, and the dates are in a more formal, printed style. The list is organized into columns, with names in the first column and dates in the second.

2. The second part of the document is a series of paragraphs of text, written in the same cursive script as the first part. The text is somewhat difficult to read due to the handwriting, but it appears to be a narrative or a report of some kind. The paragraphs are separated by lines of space, and the text is written in a consistent, flowing style.

3. The third part of the document is a series of lines of text, written in the same cursive script. These lines appear to be a continuation of the narrative or report from the second part, but they are more fragmented and less organized. The text is written in a similar style to the previous parts, but it is more difficult to read due to the cursive handwriting.

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N ००८ + १००० एकोटि, करुण एव
लेयु सत्ये मूषणवर्मा.

सुं भिन्नानन्दन वन्त -

ति को गी हेमगा पहिला कवि
छाह ले उव जा होगा जान।
उमड कर औरवों ले चुपचाप
बोही हो गी कवि ता उन जान ॥

N ००८ + १००० एकोटि, करुण एव
लेयु सत्ये मूषणवर्मा.

ममोदमा मुच मर्दन दे प्रारम्भ में -
नामं नामं धनं शमं धाम तामर लेखनाम्।
पाठुते नृपे जगन्नाथः स्याति गर्व गुरुद्वाम् ॥
राम गङ्गा धामे

निमाय मूलनमुदाहरणानिरूपं
व्याख्या ममात्र निहितं वा प एव विहितं।
निरुद्धा जननं शक्तिमुता मृगेण
जिं पुं वा ते पुमन तां मनसा विगन्धः ॥

मा मि नी विलास दे प्रारम्भ में -

मा युयं परमरीमा सारवतजालाधिमथन लम्भुता।
निबलामनलपुखरा व सुधायां सम पुधा कविता ॥

विं वदन्ती हे वि दारुजरां को जबको होजे बने
केद करलिवा तो प लिउतराजवहां ले चलपने।
एक दि-दु रजा ने उमको प्रामात्रित विद्या।
उम हमे प लिउतराज ने कहा -

पुरा रारहि माम ले विदवसारसालिखलाल
पराणयु रभी वृते पयसि यस्य बीतं वमः।
रा पलवल जले उधुना निलादने वमे काकुले
मराल कुल नायकः कथमे कथं वर्तताम ॥

उन ची विलक्षणता -

प्रामूला वरत्न रानोर्मलयवलमितादृश च कुलात् पयोधे
यवन्तः सन्ति आव्यप्रणमन परवो ते विशो वं वदन्त।
मृदीदामध्यानि र्धनं मधुर मधु मरी मायमाणां शुभीनां
का का मा चा र्थतायाः पदमनुमावितुं कोऽति पयो
मदन्यः ॥

उप धन -

जिरी दे नी वीणा गुण रणमही नादरकरा
यदीया नां बाबा समुतमममात्रा मतिरसम्।
व न रत्न रया कर्णं व्रवण लुभगं पाण्डित पते।
र धु नन मूधानि नृप पुर ववायं पशुपति

एवमुक्त्वा तदा जगन्मोहिनि

निर्माते यदि मासिन्दोऽति तिरस्मत्पन्न वा विना
मृत्वीका मधु माधुरी मधुपरी हरेण मधुपरां गेहम् ।
व्याजं तस्मै तस्मै । सुखेन वचस्य त्वं तस्मै तस्मै तस्मै
नो येन हृदयं मोक्षमा कृतमिह रजान्मासिन्दोऽति

इतिमाहो नदी

कन्याति वलितराजे कन्यान्तपन्नेऽपि विदोऽति ।
नृत्तमति पिनाङ्कपाणे नृत्तान्तपन्ने पि भूतेवेतालाः ॥

Syntactical Meaning. - Two Theories
by Shrikrishna Sharma श्री कृष्ण शर्मा
Bulletin of M. A. Library, Vol. XXIII,
p. 1-2, May, 1959.

2. एन्दोरसः कुरुषु एव
राष्ट्रभाषी (महाराष्ट्र भाषा समाज, पुणे)
फेब्रुवर, १९५८.
3. पाण्डितराज जगन्नाथजी गवर्गितिया
राष्ट्रभाषी, सितम्बर, १९५८.
- 4.

Remarkable Words (and Meanings) from the
Yogavāsistha

Dr. Satya Vrat

Nirnaya Sagar Press, Bombay, Third edition,
1937

1. Agrasuti, the basin round a tree, VI(11). 7.15.
2. Abhijātorala, crystal, IV.35.44.
3. Avakarānila (pralaya-vāyu), the winds blowing at the
end of the aeon, IV.47.79.
4. Aṣṭhi, seed, VI(1). 45.12.
5. Asatsaka, unreal, VI(1). 128.83.
6. Asisīrā, the edge of a sword, VI(ii). 23.32.
7. Ākoṭi, tip, III.72.10.
8. Ācchoḍa, back-bone, III. 27.47.
9. Ātkāra, robbing, taking away every thing (sarvasvādāna)
III. 43.27.
10. Āpāta, slight, a little, III.38.50.
11. Āpātanikā, understanding leading to introduction,
II. 18. 49.
12. Āmotana, to reduce into a ball-like shape, to roll
into a ball. VI(11). 71.48.
13. Ārabhaṭī, confused noise, hullaballoo, VI(11). 73.43.
14. Āsphoṭaka, shield, III. 50.26.
15. Ibha, elephant - like aquatic animal V.14.30.
16. Irana, name of a kind of grass. I. 7.15.
17. Utkāra, loud noise (utkārah=udgata ravāh, III.49.7.
18. Utpīṭha, condensed, III. 38.32.
19. Upāṇṣu, low voice, undertones, V.III. 25.
20. Umbhita, woven (garland etc.) III. 70. 53; VI(1), 18.3.
21. Rtutvama, sun, V.47.20.
22. Kaccha, armpit, III. 38.5.
23. Karabha (1) bear, VI(11). 137.11.

(11) donkey, V.14.15; IV.53.30.

24. Karava, (giving out) the sound of water, III. 104.42.
25. Kalka, extract, Juice, IV.35.29.
26. Kalpaka, the desire-yielding tree (the kalpavṛtṣa),
VI(ii). 128.8.
27. Kāṭa, clash, III. 38.3.
28. Kāntika, lustrous, III. 85.25.
29. Kālikā, ignorance, VI(i).44.8.
30. Kāhalā, a pipe-like long musical instrument blown
from the mouth, turahī, III.59.5.
31. Kina, hollow (of a tree) III. 70.42.
32. Kiraka, (Sūdrajāti-bheda), VI(ii).196.12.
33. Kutyāṅka, chords of a lyre, (tantrīpadāni),
III. 34.43.
34. Kopita, highly tormented, IV. 89.32.
35. Khadgapṛsthī, the edge of a sword, III. 73.11.
36. Kharolikā, a kind of frame with feigned interest,
III. 104.30.
37. Khura, the feet (of an elephant) I.29.11.
fly, III. 71.40. VI(ii). 63.20; 62.
38. Garta, wound, IV. 27.1.
39. Grāmaka, villager, III. 121.2.59.
40. Gramvevaka, villager, VI(ii). 94.77.
41. Guluccha, a bunch of flowers, III. 27.39;
III.101.14.
42. Gharṣula, one who is given to rub (gharṣaṇaśīla)
VI.(ii). 76.9.
43. Carman, chaff. IV.54.37-38.
44. Cendaka, aring-like support of a pitcher etc. made
straw kept on the head when the pitcher is
being carried, III.107.9.
45. Janvatra, marriage, I.5.3.VI(i). 106.11; VI(i).106.19;
V.48.1.

46. Jaghanaka, bee-like wood-insect, V.14.32.
47. Datkāra, dacoity, III. 43.27.
48. Tantribhāra, leather bag joined to a leather-rope
used for drawing water from a well etc.
VI(1). 82.10.
49. Taptakāñcanarut, fire, V. 83.5.
50. Tarsula, thirsty, VI(11).92.3; V.74.18; V.74.20.
51. Tāṇḍavini, a female dancer, III. 59.8.
52. Tāpaka, sun, VI(1). 2.2.
53. Tuhināhāraka, fire, VI(11) 145.31.
54. Dacchada, lip, VI(1). 7.11.
55. Dāradīn, under the influence of poison,
VI(11). 44.34.
56. Dravāmbhodhi, vein (of a plant), IV. 47.30.
57. Dhānakā, the seed of a tree such as vata,
VI(11). 73.45.
58. Dhavaṁsikā, universal dissolution occurring in
between the Manvantaras (manvantarasandhi-
pralayah), VI(1). 92.28.
59. Nikara, (the sun) with the rays issuing, VI(1). 2.2.
60. Patāla, a flower basket, III.41.8.
61. Paryāvṛti, circular movement, VI(1). 89.26.
62. Palyūla (i) name of a kind of grass, III. 32.24.
(ii) a heap of dry leaves, VI(11). 29.8.
63. Pāka, an infant, VI(11), 116.70.
64. Pādū, horse-shoe, III. 19.8.
65. Pindabhāryā, a tissue towards the left side of
stomach, III. 38.32.
66. Prajalāṅkṛtada, one imparting grace to the
subjects, III. 86.43.
67. Prativisā, a poisonous creeper, VI(1).7.13;
IV. 35.29.

68. Pratanā, a collection, III.50.10.
69. Pratandana, unobstructed movement, VI(ii). 23.5.
70. Puraṇāsā, western quarter, IV. 35.34.
71. Phalāmṛja, gatherer of fruits, VI(i). 7.43.
72. Phalini, the desire-yielding creeper (kalpalatā)
V. 61.33.
73. Phulla, flower, III. 28.49.
74. Brahmāṇḍakarnikā, the Mount Meru, I. 25.8.
75. Bhavadārin, a person who lives on what little he
gets. (prāptānnabhakṣaṇāśīlaḥ), VI(ii).
196.17.
76. Bhramī, confusion, VI(ii). 4.47.
77. Bhissā, kernel, skin, VI(ii). 127.16.
78. Bhr̥ṅgīśa, name of the gate-keeper of Lord Śiva,
VI(i). 85.48.
79. Bhoginī, (bhogyā bhogārthā) enjoyable, IV.59.34.
80. Matha, (mathita) smashed, III. 38.39.
81. Meruvāḥpratyaya, mirage, VI(ii), 186.37.
82. Mahāmaya, passion, VI(ii). 6.3.
83. Mairava, of the mount Meru, III. 50.35.
84. Mit, statement, III. 67.61.
85. Mrdvikā, very soft, VI(i). 92.37.
86. Meghavidhi, Indra, V.52.3.
87. Yauka, a swarm of lice, VI(ii). 88.19.
88. Rāgatantrita, passionate, VI(ii). 129. 14.
89. Ringaka, creeping, VI(ii). 56.10.
90. Repha (i) a bee, V.44.27.
(ii) wing (of a bee), V. 46.9.
(iii) sound V.46.9.
91. Lāṅgūla, the tongue-like piece of iron that hangs
in the hollow of a big bell, V. 54.3.
92. Lampita, blunted, III. 50.16.
93. Lekha, the dug up channel, III. 70.45.

94. Lobhilīṅga, one too much addicted to sexful pleasures, III. 107.46.
95. Va(iva) like, VI(i). 83.14.
96. Vikūṇṭita, resounding, III. 56.2.
97. Varaka, covering, a shawl, III. 38.2.
98. Vyāmala, soiled; dirty, VI(ii). 4.29.
99. Vyomaplava, an aerial car, VI(ii), 6.32.
100. Vidhurita, agitated, VI(i). 44.8.
101. Viśravatā, being established by such proofs as the Śruti, VI(i). 127.34.
102. Vrhaṅga, expanding, projecting (mind) VI(ii). 18.24.
103. Vaidhurya, unfavourableness, VI(ii). 75.6.
104. Sabdabhāva, an ear, III. 67.51.
105. Śamī, a lagume, a pod, III. 70. 3.
106. Śābdika, maker of the sound, VI(ii). 59.5.
107. Śimbikā, the ear (of corn) I.29.4; III. 19.25.
108. Ś.ṇuka, capable of hearing, a listener, I.32.4.
109. Śirāla, full of veins, III.29.5.
110. Śleṣmātaḥ, name of a tree, VI(ii), 24.16.
111. Svakala, straw, V.68.51.
112. Svanādikuḥarodbhava, the creator (Brahmā), V.31.52.
113. Sthiramani, a crystal, V.67.45.
114. Sukāṣṭhamauna, being tight-lipped, VI(i). 98.30.

Handwritten text in purple ink, likely a title or author's name, oriented upside down. The text is difficult to decipher but appears to include "DR. SATTARAT" and "TARVAYTA2 .AD".

SECTION V ~~IV~~

LEXICOGRAPHY

Notes on the History of
Yoga
Dr. Sanyal

SOME REMARKABLE WORDS IN SANSKRIT LITERATURE

In the field of Sanskrit lexicography fresh attempts are being made these days notably by the Deccan College and Post-graduate Research Institute, Poona. Ever since the publication of the great Wörterbuch by Böhtlingk and Roth followed by the monumental work of Monier Williams who added some sixty thousand new words to that epoch making work progress in lexicography has been rather slow. Numerous works have come to light since then which have yet to be scanned for the discovery of hitherto unknown vocabulary and for the history of the semantical development of those already known. Besides, some older works, too, have not received the attention they deserved. There is a host of unfamiliar words or words with unfamiliar or peculiar meanings which have escaped the notice of the scholars. Even in cases where they have been noticed they have been traced to lexicons only and not to literature or they have been referred to only a few works and not to others where too they could be found. The present is a humble attempt ~~to~~ at tracing some such words in some of the extant works, old and new.

Nature of the language from
Yoguesh
Dr. SATYAVRAT

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trouble once again. Who is he who can be enveloped in darkness while he has a flame of a lamp in his hand.

When the maurkhyā, foolishness or idiocy is denounced and condemned in no uncertain terms it naturally follows that the prajna should be praised and it is no doubt praised in Yogavasistha in many places. A number of verses extol sagacity and point out quite rightly that even many difficult things can be accomplished with it even without much external help. With it a person can ride on the crest of glory, material as well as spiritual. He cannot feel diffident in the face of difficulties provided he has one friend, the discrimination and the intimate friend the wisdom:

ekam vivekam suhrdam ekam praudhasakhim dhiyam /
Adaya viharann evam sankatesu na muhyati //

The best eulogy of the prajna or wisdom is provided by the Yogavasistha in the story of king Janaka given in the Upasama prakarana where the better part of a canto is devoted to it. It is pointed out that king Janaka, the ruler of the Videha country attained that high position by which he remained unaffected by happiness and sorrow and all that went round him unmindful of the past, the future and the present though performing his kingly duties all right. It was his own wisdom that led him on to this path of spiritual upliftment. On account of his own thoughts did he attain this supreme position of communion with the self. So what is necessary is ~~that~~ the prajna, the intelligent ^{that} mind ~~could~~ think and grasp the reality, that could

1. V. 21. 9.

important epic philosophical work in Sanskrit, perhaps next in importance to the Mahabharata. It is a huge work bigger than the Ramayana in size interspersed with many a beautiful poetic idea written in a charming and impressive style.* The poetic aspect of the work ought to be given its proper place in the studies associated with this work".

are a
The following/few charming and beautiful examples of good poetry which would amply bear out the author's statement that his work is a 'Rasamaya kavya', a poem characterized by Rasa. One cannot but be carried away by the beautiful poetry in the verses like:-

The poet's muse does not rest content with these descriptions of the small villages nestling in the hills. It goes further. It sees in these the very abode of beauty and the home of the presiding deities of the forest.

In the forest lands where the petals of buds have begun sprouting forth in the forest thick with green grass covered with good shade and in villages full of dense fruit trees the goddess of bounty takes up a residence for her use.

The village with its breezes carrying the filaments of the Kosataki flowers entering into the cavities of the palaces covered with the croopers making their entry through the windows and with its centre (literally, courtyard) strewn with buds ankle deep appears as if it were the abode (literally the city) of the presiding deities of the forest.

Yamaka

One of the most charming examples of Antya Yamaka is found in the following verse where it seems to have been introduced by the author deliberately. A conscious effort to introduce it is noticeable here. Like the previous instances it does not occur naturally and spontaneously. The skilled hand of the author seems to be at work here. Each line of the verse is a fine specimen of that variety of Yamaka where one of the two similar sound-units does not yield any sense;-

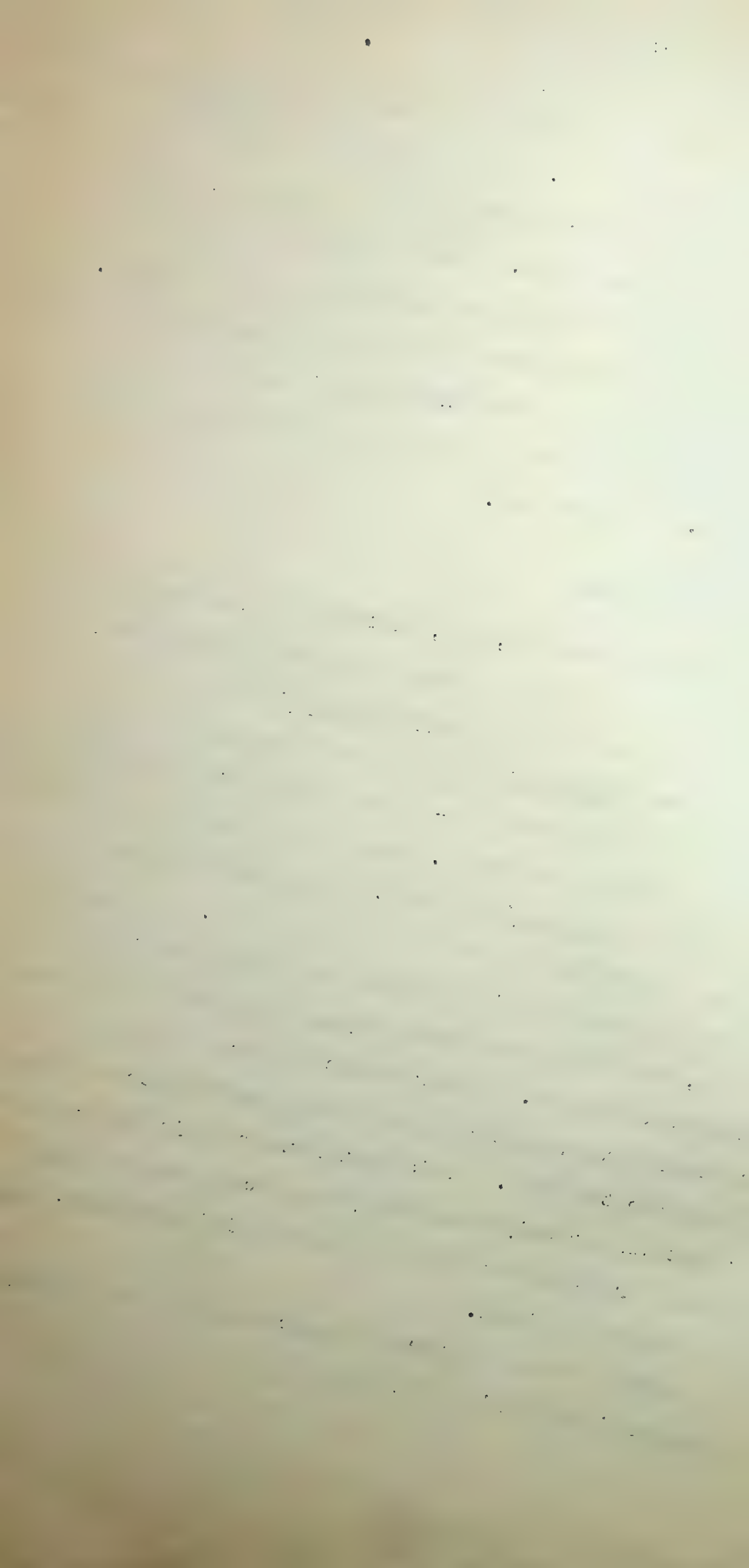
In the first line Bananam is repeated. The first does not mean anything for it is only a part of Pavananam. The second is meaningful it means forest. In the second line Darinam is repeated. The second means caves while

the first on account of its being taken out of Sundarinam does not mean any thing. In the third line the Yamaka is based on the inter-changibility of the sounds. 'S & S' which is an admitted fact. Sitanam means white while Sitanam being a part of fuller Damsitanam is meaningless. Finally, in the fourth line we see that in keeping with the first three lines the first ~~xx~~ 'Navanam' does not mean any thing while the second being an independent word is meaningful. It means new.

Figures of Speech

Apart from Anyokti upama, Utpreksha and rupaka of which there are countless examples in the Yogavasistha, there are found in this 'Rasamaya kavya' which is also said to be 'Sukhakara' (pleasant) and charming on account of illustrations (drstanta-sundaram) many finest illustrations of other figures of speech. Alankaras or figures of speech lead to the 'utkarsa' of Kavya. A poem becomes more charming if it is embellished with figures of speech. Its appeal certainly increases if Alamkaras are introduced in the work. Upama, utpreksha and arthantaranyasa are some of the commonest figures of speech. As for others it requires quite a skillful mind and quite a good deal of experience to introduce them into the work. It is on account of this that in the classical age only when poetry had become more a thing of the brain rather than that of the mind that these figures of speech are found.

Among the many figures of speech mention here may be made of 'apahnuti' in the verse



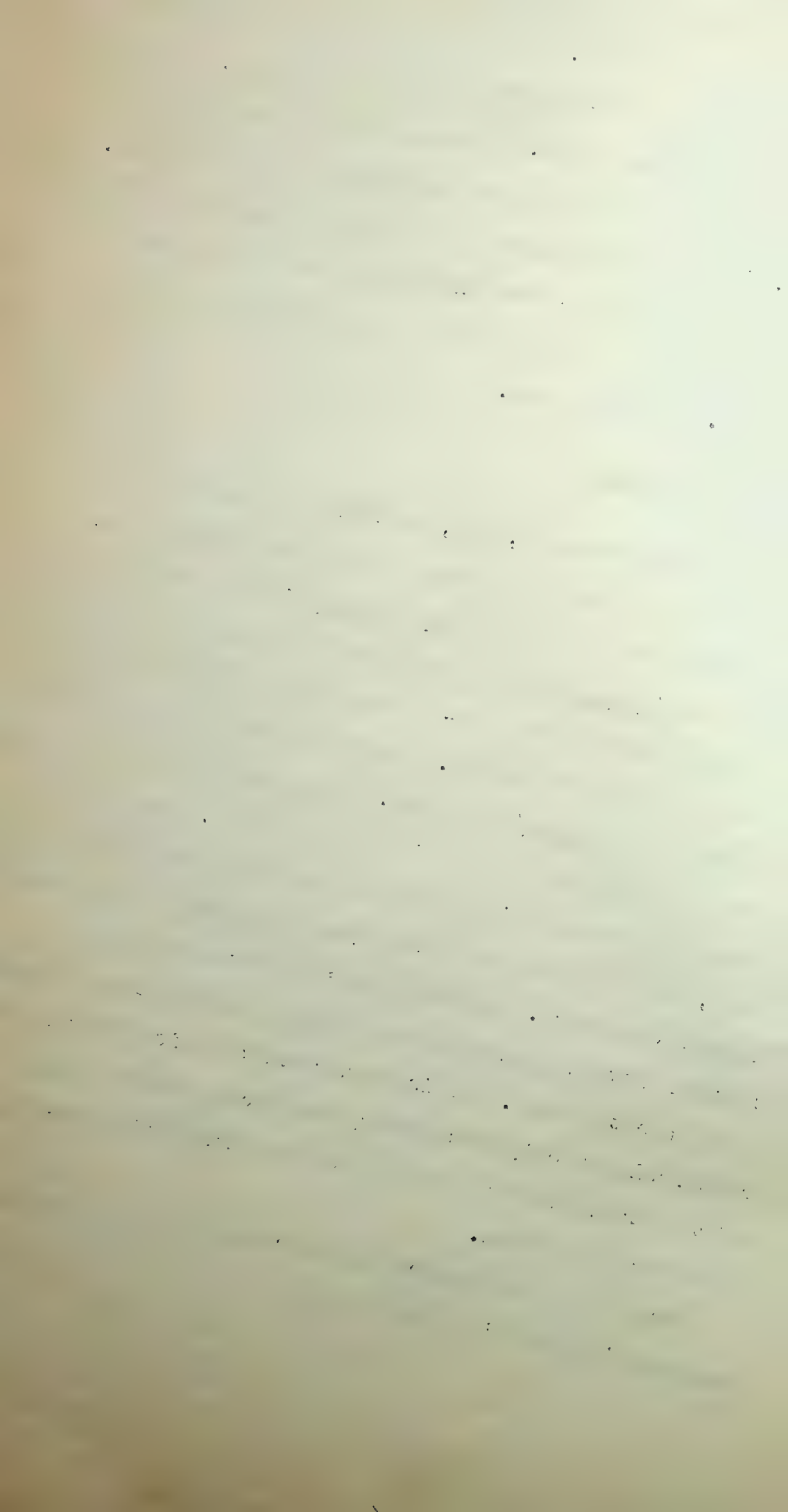
The 'apahnuti' or concealment is said to be the attribution of another character on a thing which is, however, preceded by the denial of the real nature of that thing. This definition of 'apahnuti' can very well apply to the above verse where a cloud is said to be a column of smoke going up into the sky. The literal translation of the verse would be: "O peacock! do not think that it a cloud that wants to climb upto the sky being bloated with ample waters of the ocean. It is a column of smoke going up from mountain and arising from the edges of hollows of the forest trees burnt down in the forest conflagration.

An illustration of the Dipaka is found in the verse:

"Verily that beloved of mine seeing the sky darkened with the darkness of the dense clouds and desolate forests as dark as the thick clouds babbles, rolls on the ground and tumbles down". Here we have a mixture of two figures of speech as a matter of fact. First, because there is only one Karaka while the verbal forms are many there is the figure of speech called Dipaka (atha karakam akam syad anekasu kriyasu cet) .

Second, there is double enrendra in 'susnigdhaghanatamah syamam'. Because these two figures of speech are found here independently of each other their co-existing would only be called 'samsrsti'

A beautiful illustration of Samdeh is furnished by



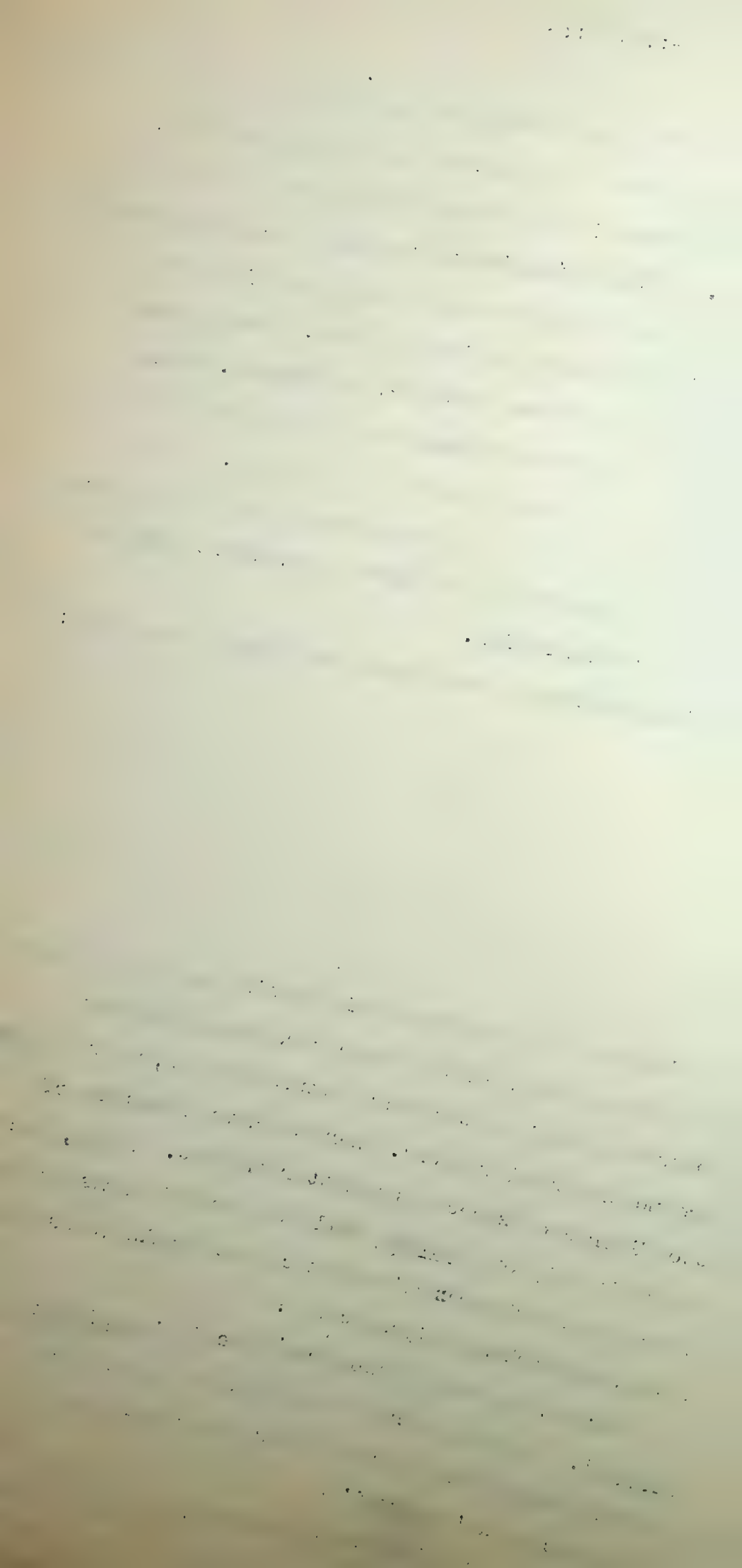
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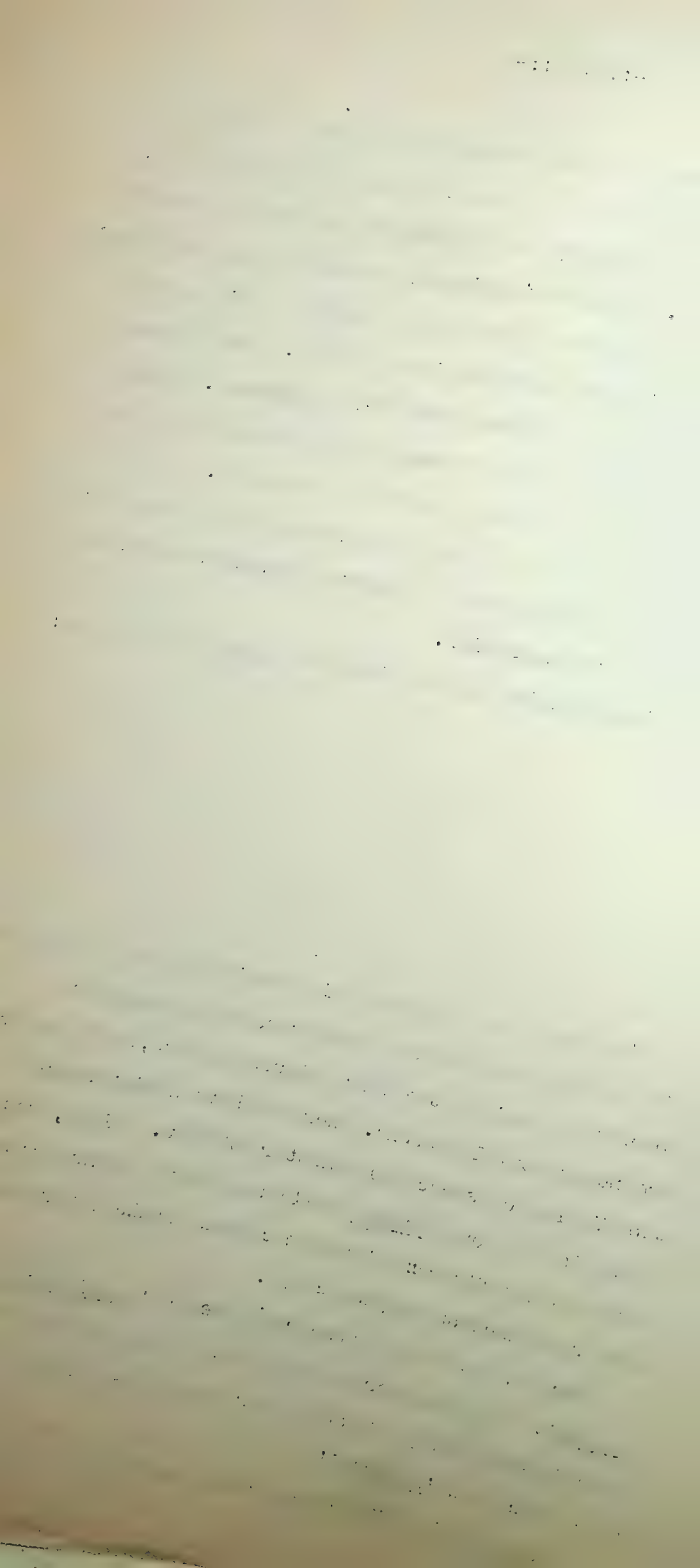
where the poet expresses his doubt as to which of the two are wicked, a peacock or a serpent for, so far as a peacock is concerned, it would not touch even water but strangely, when it sees a serpent it pounces upon it and eats it. The poet is not able to pronounce the judgment and apportion blame. So far as the peacock is concerned how can it be said to be wicked when it does not touch water even. It means there must be something seriously wrong with the serpent only in that it offers provocation enough to the peacock to kill it. On the other hand how can a serpent be blamed if the more powerful peacock falls upon it and consumes it. The poet then remains doubting, in a fix not knowing whom to blame. This doubt of the poet, his being in a state of dilemma that has been given expression to most successfully in the simple anustubh verse.

Style

Sometimes even a simple word repeated yields a sense that no amount of other words can. The idea that the author wants to convey is more fully conveyed by that. We can measure with each repetition the rise in the surging emotions of the poet. In the famous 'an Odde to Ancient Mariner' Coleridge says:

Water water everywhere
And not a drop to drink
Water water everywhere
And all the boards did shrink !

Now it is repetition of the word water that serves more than anything else to give the reader an idea of the vast



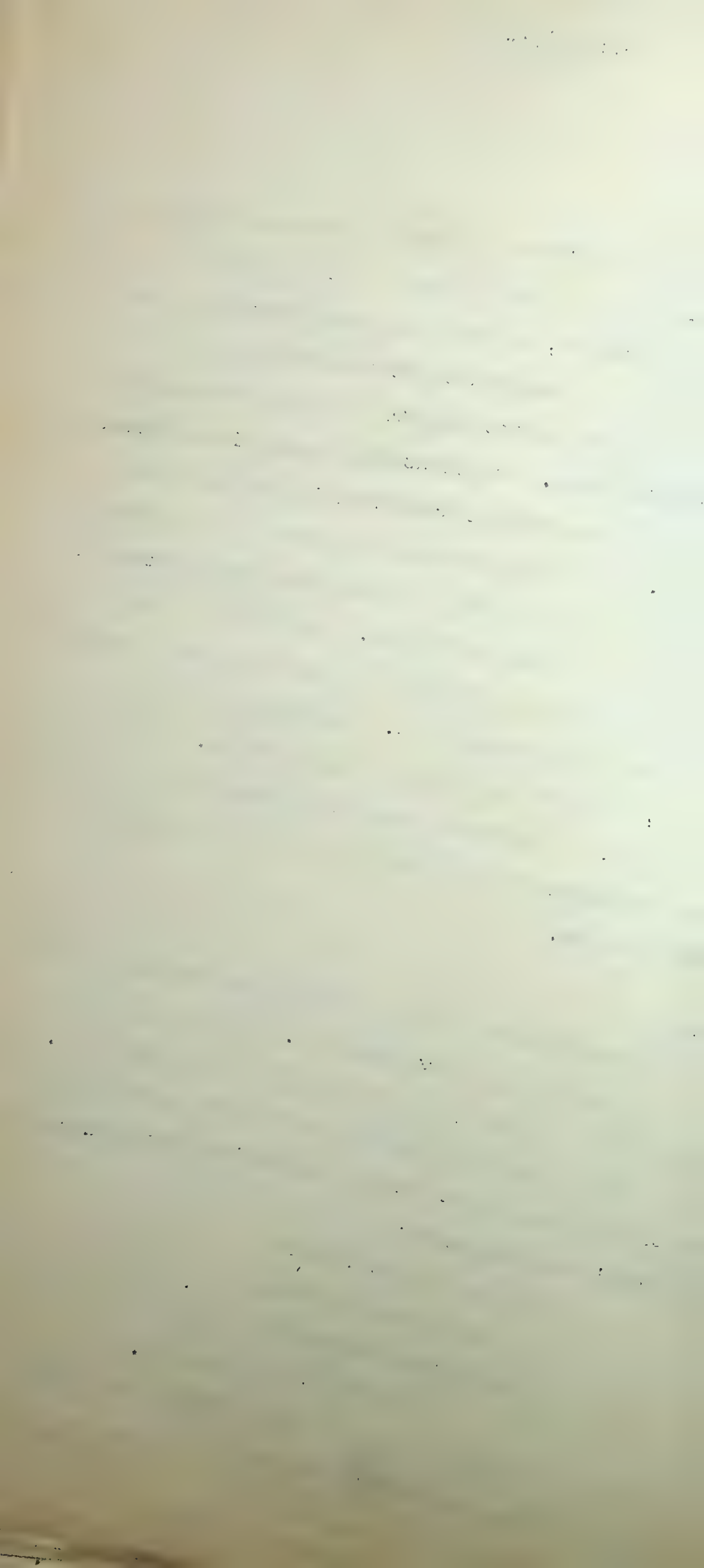
where the poet expresses his doubt as to which of the two are wicked, a peacock or a serpent for, so far as a peacock is concerned, it would not touch even water but strangely, when it sees a serpent it pounces upon it and eats it. The poet is not able to pronounce the judgment and apportion blame. So far as the peacock is concerned how can it be said to be wicked when it does not touch water even. It means there must be something seriously wrong with the serpent only in that it offers provocation enough to the peacock to kill it. On the other hand how can a serpent be blamed if the more powerful peacock falls upon it and consumes it. The poet then remains doubting, in a fix not knowing whom to blame. This doubt of the poet, his being in a state of dilemma that has been given expression to most successfully in the simple anustubh verse.

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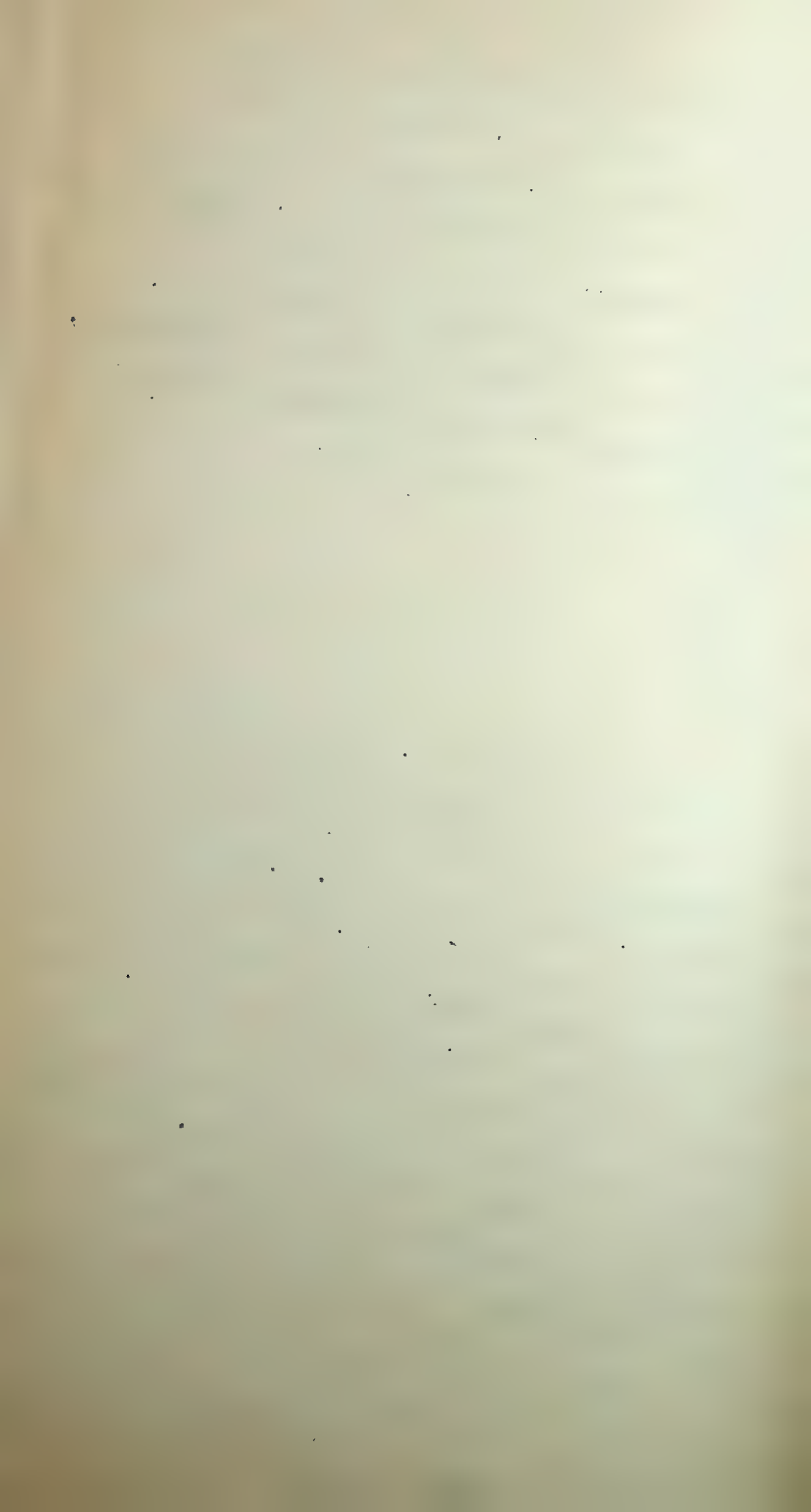
Water water everywhere
And not a drop to drink
Water water everywhere
And all the boards did shrink !

Now it is repetition of the word water that serves more than anything else to give the reader an idea of the vast



expanse of water of the ocean in the midst of which lay the ship stuck up in water. There were waters all round. Nothing else to see. The deep and abysmal waters lay in ocean as far as the human eye could see. ~~This~~ It is only with repetition of the word water that we have before us a graphic picture of the vast sheets of water. The same thing has been done by the author of the Yogavasistha, who in poetic genius far exceeded his western counterpart as can be seen from the following verse:-

where the word 'a' is repeated. By this the author succeeds to convey most effectively the idea of the vastness of the empire of the king. But in this the poet does not appear to be original. For, much earlier than him a poet had done the same. In the Mandsore Pillar Inscription of Yasodharman we have the verse which would appear to have influenced the Yogavasistha author. There can be no improbability in this suggestion for the Yogavasistha author was very familiar with inscriptions whom he refers at a number of places in his work. More often than not they come as handy to him to compare the stillness and motionlessness of other things (silasu lekha iva celah). Such a fequence to the inscriptions as standards of comparison in his work would imply that the author had come across them (in the course of his wanderings probably) and had studied them. Under the circumstances it was not



impossible for him not to have been influenced by them. The inscriptions sometimes contain very good poetry and the poet in the author of the Yogavasistha could not but have imbibed a few ideas from them which would have caught his fancy and would have had a special appeal for his imagination. The poet in the said inscription describes the extent of the empire of his protege Yasodharaman. Inspired by the vastness of ~~the~~ it he spells out the countries and the places to which it extended. Says he:-

Here too the poet repeats the word 'a' and with its repetition alone succeeds in creating the effect of vastness.

The poet is very skilled and expert in the use of words. His words vary according to the nature of various sentiments. He uses soft words (komala-kanta -padavali) when he describes the sentiment of love (srngara) and other delicate feelings but when he comes to describe the terrible frightful things his language changes accordingly. It becomes full of harsh and difficult words. This matching of sound and sense is the thing which the author of the Yogavasistha takes special care of. In the following verse we have the description of the fierce winds sweeping across the terrible crematorium in words which ~~hxxx~~ serve to bring out very well their fury and destructive potentiality.

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HOSHIAARPUR

(13)

Hr

a(n) hr - to do or to accomplish (a thing)
V. 60.4; IV. 42. 36, V. 13. 39. VI(ii)
49.53; to acquire, to amass, to gather,
VI(ii).98.12. to bring in, to effect,
IV.34. 27; V.8.18; to withdraw unto oneself.
V.1.9; to earn V.1.9. to eat. VI(ii).131.14
to enjoy, to accept V.12. 3.
to (ahary) to be acquired
embellishment, make-up, V. 46. 6.

Prat a hr - to withdrawing into oneself, putting under
(pratyahara) restraint. VI(i).136.90.
-conclusion, document VI(i). 1. 22; to
withdraw unto oneself, VI(ii). 138.15.

an ud an hr - to proclaim, VI(ii). 95. 3.

pra vi hr - to walk, V 85. 14; VI(ii). 100.10.

Pari vi hr - to walk, VI(ii). 12. 41.

an hr - to withdraw, VI(ii). 130. 33; to destroy
- (derivative) VI(ii). 180.33.

san an hr - to do, to accomplish V.24. 52; collection
(noun) form-samahara) V.14.47; to withdraw,
V.52.7; amassing (noun-form-samahara)
V.74.48, to stabilize V.24.21.

abhi a hr - to go about, to follow (in routine course)
to win over by gratification V.24.63.

upa hr - to do, VI(ii) 216. 15.

Upa an hr - to avail oneself of, to make use of
IV.46. 7. .

ava hr - to avoid, to do away with. V.24.11.

san vi ava hr (noun form-sanvyavahara)
vyahara, parihara IV. 40. 17.

a hr - to take away, to snatch away, to take captive,
V. 41.40.

ud an hr - to pronounce, to utter, to declare,
V.61.4.

stha

san stha (nounform sanstha), a posture, V.26.1.
to giving an appearance of, appearing like
VI(ii). 40. 10 (past participle- sansthit)
firmly planted deep-rooted IV.34.33;
(noun-form- -sanstha) in arrangement of the
parts of a thing or the contours of the body,
VI(ii) 94. 70.

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a(n) hr - to do or to accomplish (a thing)
V. 60.4; IV. 42. 35, V. 13. 39. VI(ii)
49.53; to acquire, to amass, to gather,
VI(ii).98.42. to bring in, to effect,
IV.34. 27; V.8.18; to withdraw unto oneself.
V.1.9; to earn V.1.9. to eat. VI(ii).131.14;
to enjoy, to accept V.12. 3.
to (acquire) to be acquired
to flourish, to be-up, V. 46. 3.

hr - to withdrawing into oneself, putting under
(restraint). VI(i).136.90.
-conclusion, denouement VI(i). 1. 22; to
withdraw unto oneself, VI(ii). 138.15.

hr - to proclaim, VI(ii). 98. 9.

vi hr - to walk, V 85. 14; VI(ii). 120.10.

vi hr - to walk, VI(ii). 12. 41.

hr - to withdraw, VI(ii). 120. 33; to destroy
(derivative) VI(ii). 120.33.

an hr - to do, to accomplish V.14. 52; collection
(noun) form-samahara) V.14.47; to withdraw,
V.14.7, (noun-form-samahara)
V.14.48, to stabilize V.24.21.

hr - to go, to fall (in routine course)
to win over by gratification V.24.60.

hr - to do, VI(ii) 215. 15.

an hr - to avail oneself of, to make use of
V.14. 7.

hr - to avail, to do away with. V.24.44.

vi hr (noun form-samvyavahara)
vyahara, parihara IV. 40. 17.

hr - to take away, to snatch away, to take captive,
V. 41.10.

hr - to pronounce, to utter, to declare,
V.61.4.

stha

stha (nounform sansthama), a posture, V.26.1.
to giving an appearance of, appearing like
VI(ii). 46. 10 (past participle- sansthito)
firmly planted deep-rooted V.64.33;
(noun-form-sanstham) in arrangement of the
parts of a thing, or the contour of the body,
VI(ii) 54. 78.

Hr

- a(n) hr - to do or to accomplish (a thing)
V. 60.4; IV. 42. 35, V. 13. 39. VI(ii)
49.53; to acquire, to amass, to gather,
VI(ii).98.12. to bring in, to effect,
IV.34. 27; V.8.18; to withdraw unto oneself.
V.1.9; to earn V.1.9. to eat. VI(ii).134.14;
to enjoy, to accept V.12. 3.
to (ahary) to be acquired
embellishment, make-up, V. 46. 6.
- Prat a hr - to withdrawing into oneself, putting under
(pratyahara) restraint. VI(i).126.90.
- conclusion, denouement VI(i). 1. 22; to
withdraw unto oneself, VI(ii). 138.15.
- San ud an hr - to proclaim, VI(ii). 95. 9.
- pra vi hr - to walk, V 85. 14; VI(ii). 180.10.
- Pari vi hr - to walk, VI(ii). 12. 41.
- San hr - to withdraw, VI(ii). 180. 33; to destroy
(derivative) VI(ii). 180.33.
- Sam an hr - to do, to accomplish V.24. 52; collection
(noun) form-Sanahara) V.14.27; to withdraw,
V.52.7; amassing (noun-form-sanahara)
V.74.48, to stabilize V.24.21.
- Abhi a hr - to go about, to follow (in routine course)
to win over by gratification V.24.66.
- Upa hr - to do, VI(ii) 216. 15.
- Upa an hr - to avail oneself of, to make use of
IV.46. 7.
- ava hr - to avoid, to do away with. V.24.44.
- San vi ava hr (noun form-sanvyavahara)
vyahara, parihara IV. 40. 17.
- a hr - to take away, to snatch away, to take captive,
V. 41.40.
- ud an hr - to pronounce, to utter, to declare,
V.61.4.

STHA

- sam stha (nounform sansthama), a posture, V.26.4.
to giving an appearance of, appearing like
VI(ii). 45. 16 (Past participle- samsthito)
firmly planted deep-rooted IV.54.33;
(noun-form -samsthama) in arrangement of the
parts of a thing or the contours of the body,
VI(ii) 94. 78.

√Hr.

(1)

$\bar{a}(i) + hr$ — to do or to accomplish (a thing)
V. 60.4; V. 42.35; V. 13.39.
Vi(ii) 49.53; to acquire, to
amass, to gather, Vi(ii) 98.2.
— to bring to effect,
V. 34.27. V. 8.18.; to withdraw into
oneself V. 1.9.; to earn V. 1.9.
to eat — Vi(ii) 134.14.; to
enjoy — to accept V. 12.3.
to (āhary) = to be acquired —
embellishment, make-up,
V. 46.6.

$\bar{P}ra + \bar{a} + hr$
($\bar{P}ra + \bar{a} + hr$)

— to withdraw into one-
self, putting under
restraint. Vi(i) 126.90.

$\bar{U}pa + \bar{S}am + \bar{a} + hr$

($\bar{U}pa + \bar{S}am + \bar{a} + hr$) ^{Santara}
— conclusion, denouncement
Vi(i) 1.22.; to withdraw into one-
self, Vi(ii) 138.15.

$\bar{D}am + \bar{a} + \bar{a} + hr$ — to proclaim, Vi(ii) 95.9.

$\bar{D}ra + \bar{a} + hr$ — to walk, V. 85.14; Vi(ii) 180.10.

$\bar{P}ar + \bar{a} + hr$ — to walk, Vi(ii) 12.41

$\bar{S}am + \bar{a} + hr$ — to withdraw, Vi(ii) 180.33; to
destroy (derivative) Vi(ii). 180.33.

$\bar{S}am + \bar{a} + \bar{a} + hr$ — to do, to accomplish V. 24.52.
Collection (noun) — Sant-
hara) V. 14.47; to withdraw,
V. 52.7; amassing (noun -
form + Sant-hara) V. 74.48,
to stabilize V. 24.28.

$\bar{A}h + \bar{a} + hr$ — to go alone, to follow (un-
course) — to win over by
gratification V. 24.66.

$\bar{U}pa + hr$ — to do, Vi(ii) 216.15.

$\bar{U}pa + \bar{a} + hr$ — to avail oneself of, to make
use of V. 46.75.

$\bar{H}va + hr$ — to avoid, to do away with,
V. 24.44.

$\bar{S}am + \bar{v}i + \bar{a} + hr$ (noun form — Sant-vyavahara)
— vyahara, pariksha V. 46.17

$\bar{A} + hr$ — to take away, to snatch away,
to take captive, V. 41.40.

$\bar{L}al + \bar{a} + hr$ — to pronounce, to utter, to clear,
clear V. 61.4.

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(13)

hr

man) hr - to do or to accomplish (a thing)
V. 60.4; IV. 42. 35, V. 13. 39. VI(ii)
49.53; to acquire, to amass, to gather,
VI(ii).96.12. to bring in, to effect,
IV.31. 27; V.3.13; to withdraw into oneself.
V.1.9; to catch V.1.9. to eat. VI(ii).104.14;
to enjoy, to accept V.13. 3.
to (satisfy) to be required
to belittle, to look-up, V. 16. 3.

hr - to withdraw into oneself, putting under
(a person) under int. VI(i).176.30.
- conclusion, denouncement VI(i). 1. 28; to
withdraw into oneself, VI(ii). 103.17.

hr - to proclaim, VI(ii). 35. 3.

vi hr - to be, V.35. 14; VI(ii). 100.10.

vi hr - to be, VI(ii). 11. 11.

hr - to withdraw, VI(ii). 100. 30; to destroy
(a person) VI(ii). 180.30.

an hr - to be, to accomplish V.14. 38; collection
(of) V.14.47; to withdraw,
V.35.14; to bring (near-for-own sake)
V.74.48, to scold V.24.21.

hr - to be, to follow (the right course)
to win over by or by reflection V.24.30.

hr - to be, VI(ii) 216. 15.

an hr - to be in oneself of, to be use of
V.10. 7.

hr - to be, to do away with. V.24.22.

vi hr (an) hr-sa-vyvalara)
V.10. 15, V.10. 17.

hr - to be, to catch away, to take captive,
V.11.10.

an hr - to pronounce, to utter, to declare,
V.61.4.

stha

san stha (noun-form sansthama), a posture, V.26.1.
to giving an appearance of, appearing like
VI(ii). 48. 16 (past participle- sansthito)
firmly planted deep-rooted IV.34.38;
(noun-form -sanstha) in arrangement of the
parts of a thing, or the contours of the body,
VI(ii) 51. 70.

Hr

- a(n) hr - to do or to accomplish (a thing)
V. 60.4; IV. 42. 35, V. 13. 39. VI(ii)
49.53; to acquire, to amass, to gather,
VI(ii).98.12. to bring, in, to effect,
IV.34. 27; V.8.18; to withdraw unto oneself.
V.1.9; to earn V.1.9. to eat. VI(ii).134.14;
to enjoy, to accept V.12. 3.
to (ahary) to be acquired
embellishment, make-up, V. 46. 6.
- Prat a hr - to withdrawing into oneself, putting under
(pratyahara) restraint. VI(i).126.90.
-conclusion, denouncement VI(i). 1. 22; to
withdraw unto oneself, VI(ii). 138.15.
- San ud an hr - to proclaim, VI(ii). 95. 9.
- pra vi hr - to walk, V 85. 14; VI(ii). 180.10.
- Pari vi hr - to walk, VI(ii). 12. 41.
- San hr - to withdraw, VI(ii). 180. 33; to destroy
(derivative) VI(ii). 180.33.
- Sam an hr - to do, to accomplish V.24. 52; collection
(noun) form-Sanahara) V.14.47; to withdraw,
V.52.7; amassing (noun-form-sanahara)
V.74.48, to stabilize V.24.21.
- Abhi a hr - to go about, to follow (in routine course)
to win over by gratification V.24.66.
- Upa hr - to do, VI(ii) 216. 15.
- Upa an hr - to avail oneself of, to make use of
IV.46. 7.
- ava hr - to avoid, to do away with. V.24.44.
- San vi ava hr (noun form-sanvyavahara)
vyahara, parihara IV. 40. 17.
- a hr - to take away, to snatch away, to take captive,
V. 41.40.
- ud an hr - to pronounce, to utter, to declare,
V.61.4.

STHA

- sam stha (nounform sansthama), a posture, V.26.4.
to giving an appearance of, appearing like
VI(ii). 45. 16 (Past participle- samsthito)
firmly planted deep-rooted IV.54.33;
(noun-form -samsthama) in arrangement of the
parts of a thing or the contours of the body,
VI(ii) 94. 78.

$\bar{a}(i) + hr$ — to do or to accomplish (a thing)
 V. 60.4; V. 42.35; V. 13.39.
 Vi(ii) 49.53; to acquire, to
 amass, to gather, Vi(ii) 98.2.
 — to bring to effect,
 V. 34.27. V. 8.18; to withdraw into
 oneself V. 1.9; to earn V. 1.9.
 to eat — Vi(ii) 134.14; to
 enjoy — to accept V. 12.3.
 to (ahary) = to be acquired —
 embellishment, make-up,
 V. 46.6.

$Prat + a + hr$
 (Pratyahara) — to withdraw into one-
 self, putting under
 restraint. Vi(i) 126.90.

$Upa + san + a + hr$ (noun) ~~impersonal~~ ^{passive} ~~room~~
 — conclusion, denouement
 Vi(i) 1.22; to withdraw into one-
 self, Vi(ii) 138.15.

$San + ud + a + hr$ — to proclaim, Vi(ii) 95.9.

$Prat + Vi + hr$ — to walk, V. 85.14; Vi(ii) 180.10.

$Par + vi + hr$ — to walk, Vi(ii) 12.41

$San + hr$ — to withdraw, Vi(ii) 180.33; to
 destroy (derivative) Vi(ii) 180.33.

$San + a + hr$ — to do, to accomplish V. 24.52;
 Collection (noun) form - Sam-
 hāra V. 14.47; to withdraw,
 V. 52.7; amassing (noun-
 form + Samhāra) V. 74.48,
 to stabilize V. 24.28.

$Ah + a + hr$ — to go along, to follow (at route
 course) — to win over by
 gratification V. 24.66.

$Upa + hr$ — to do, Vi(ii) 216.15.

$Upa + vi + hr$ — to avail oneself of, to make
 use of V. 46.75.

$Av + hr$ — to avoid, to do away with,
 V. 24.44.

$San + vi + a + hr$ (noun form - Samvyavahāra)
 — vyavahāra, parihāra V. 46.17

$A + hr$ — to take away, to snatch away
 to take captive, V. 41.40.

$Ud + a + hr$ — to pronounce, to utter, to al-
 clare V. 61.4.

(3)
 (Post Post. - 1/2 cm. x 5 cm) to be
 observed, to be a new collection.
 Vi(3) (90.5-7).
 H. 100.0

$\rho(\bar{u})$ (90.57) (ii)
 Answering (P. 100 P. 101. — see on 5. (ii)) was for
 the $\rho(\bar{u})$ 5. (9). ~~see~~
 111

Med

$\frac{1}{x^2} = x^{-2}$

A good (Pore-pore, in a wetter) porous
medium of fine sand of soil sp. 0.32

... + tri + tri (rare form - Linné's) -

$\frac{1}{2} \times 75 = 37.5$

1. The first part of the document is a letter from the President of the United States to the Secretary of the Navy, dated 1894. The letter is signed by William McKinley and is addressed to the Secretary of the Navy, John D. Long. The letter is dated 1894 and is signed by William McKinley.

7) $\frac{1}{2} \frac{d^2}{dt^2} - \frac{1}{2} \frac{d}{dt} \ln \frac{1}{t}$

14

Alahi + ai + tau → (Pass Pass. - abaya hata) lashed?
again

lhd. + tran - (more form - ~~colloquial~~) haughty or insolent behaviour, unrestrained behaviour. V. 82.20.

Parā + han- (Parāhata) (lit. low, weary.
 105. + han- (P^V. 42. 52.

$U_{pa} + U_{an} - (P_{ast} P_{art} - U_{pa, hato})$ overpowered.
 $\sqrt{V} \cdot 21.39 - 40$; de caged, wired
 $\sqrt{V} \cdot 8.15$

1766 + 1767 - (Post-Part. form - absolute)
killed (in some sense as was
of later) IV. 33. 55.

J Kraus

$\bar{A} + K_{var} - (\text{gender-form} - \text{akrasia})_{over-}$
 powering, Vi(ii). 15.12. (verbal
 form) 15.38.16. (2 over form -
 akrasia) controlling, restrain-
 ing, Vi(ii). 15.15.

San + a + k + m - (gerund form - San + k + m -
ing) overtaking, approaching
quickly vi(2) 159.24.

$$\int U_{\gamma} \cdot e$$

A + v.c (noun form - avanta) circular
movement $V_i(11)$ 100.42 ((P - e - p - a)
- avittu) $V_i(11)$ 141.4. (~~was~~ wasne post)

Sam + ā + dhā = (Samsādhan) (Samsādhan -
 dhā, Samsādhi).

(5)
Sam + ala — to keep preserve a secret Vi(ii)
157.2, to unite to express self
~~to unite to make peace with to~~
fix to keep in mind, have in
view, V. 18.16.

Ā + ala — to set at mind etc. or something
Vi(ii) 170.26, Vi(i) 75.1.

A + u + Sam + ala — to think of V. 12.5, V. 50.3
to seek (for fruit etc of
thing) V. 68.19.

√ 13 ANDH

A + u + ā + andh (noun-form - ānandha)
favourable or unfavourable
conduct, V. 77.13. (V. 77.13. V. 77.13. V. 77.13.)
pel, to hold fast V. 7.22

√ 14 yuj

Ā + yuj (noun-form - āyoga) to make
use of (upayoga) V. 68.19.

Sam + ā + yuj (noun-form - sāmyoga)
contact, union, V. 67.10.
V. 8.9, Vi(i) 26.11.

√ 15 sāy

Sam + ā + sāy (noun-form - sāmsaiga)
contact, union, V. 74.44;
Vi(i) 101.40; Vi(ii) 197.30;
V. 24.67.

√ 16 kr

Ā + kr — to do in such a way as to per-
vade a thing Vi(ii) 181.2.
to do slightly, V. 85.9.
to form ---

Pan + ā + kr
~~Paryākr~~ (noun-form - paryākr̥ti) Vi(i) 89.

√ 17 vis

Ā + vis — to see, to see, to see, Vi(i)
102.19.

Ne + vis — to rest, to settle, Vi(ii) 132.5.

$Vi(i)$ 44.3, $Vi(ii)$ 140.14, water, 100,
 $Vi(ii)$ 66.11, Time, water is going
 on $Vi(ii)$ 66.19.
 circular movement, $Vi(ii)$ 66.11.
 $Vi + vrc$ (vow - form - Vivanta) movement, $Vi(ii)$
 66.19, unrel change, false
 appearance - - - - - Post post form
 - vivanta) destruction, violent action,
 V. 48.2.

$Alai + vrc$ - passage of time, $Vi(ii)$ 142.3.
 $Vi + \bar{a} + vrc$ - to go round and round,
 V. 21.1.

$Vi + par + vrc$ - to turn away from,
 V. 27.11.

$Para + vrc$ - to return, to come back,
 $Vi(i)$ 128.72, to move
 & up and down $Vi(ii)$ 73.
 5-3.

$\bar{A} + vrc$ - to roll, $Vi(i)$ 108.9.

$Par + vrc + vrc$ - to turn back and then
 come up again, - - - - -

$2nd + vrc$ - (Post post) 200. 200. 200.
 broad, arrogant, $Vi(ii)$ 56,
 2.3.

$\bar{A} + vrc$

$Sam + vrc$ (Post Post - Samvalabha)
 agitated, disturbed
 V. 29.16, angry, water full,
 V. 29.1.

$Sam + \bar{a} + vrc$ - beginning, V. 74.80.
 to put things together
 V. 74.80, 2 ft up - V. 57.31,
 V. 24.4, $Vi(ii)$ 59.2-8, $Vi(ii)$
 86.35.

$\bar{A} + vrc$

$Sam + a + vrc$ - to put to gather
 $Vi(ii)$ 6.2.6, to be spoken,
 to spray with $Vi(ii)$ 6.6.

$\bar{A} + vrc$ - to touch, $Vi(ii)$ 6.6.
 $Vi + pra + vrc$ - to receive, V. 48.2.

$\bar{A} + vrc$

$Sam + \bar{a} + vrc$ - (Samvalabha) (and antya -
 two, Samvalabha).

Saw + did — (5) to keep preserve a secret Vi (iii)
15.7.2, to write to myself
~~to write to make pleasant to~~
fix to keep in mind, have in
view, V. 18.16.

\bar{A} + also — to set at mind etc. on something
Vic(170.26, Vic, 75.1.

A me + Sam +, etc - to think of V. 12. 5, V. 50. 32
to seek (in fruit etc of a
thing) V. 68. 19.

✓ 13 ANDH

A use + C and the (noun-form - and the)
favourable or unfavourable
conduct. V. 77.13. (various forms)
pel, to hold fast. IV. 7.22

14 mg

$A + yuy$ (noun-form — $\bar{a}yoga$) to make
case of (ep- $\bar{a}yoga$) $\S 68.19.$

$\text{Sams} + \bar{a} + yuj$ (name-form-Samtyoga)
 Contact. Union, V. 67. 10.
 V. 8-9. V. (1) 26. 11.

July


San + ā + sāy (noun form - Sant-say) -
Contact, Union, E. 74.44;
V. (i) 101.40; V. (ii) 197.30;
V. 24.67.

JK.

$\bar{A} + Kr$ — to do in such a way — to per-
vade a thing, V. 10. 1. 2.
to do slightly, V. 85. 9.
to form — — —

~~Pani + atker~~
~~Paryākr̥ti~~ (new form - paryākr̥ti) V. (i) 29.26.

SVCS

$\overline{A} + \text{vis}^1 - t_0$ ~~anchant~~, t_0 , $V_0(m)$
102.19,

$Nu + vis' = 6$ root, Δ ~~same~~, $V_i(ii)$ (31.57)

√ Pleu (6)

Ā + pleu — full of Vi (i) 134.36.

upa + pleu — (noun form — upa / pleu)
flood.

√ Nam

Ā + nam — (Past Pres. — ānaga) come.
V. 84.10.

Pari + nam — to turn form, Vi (i) 1.30,
Vi (ii) 158.4.

prat + nam — to rise, to go up, to be elevated
Vi (i) 56.43.

√ D id

Apa + id — (noun form — apa / id) as a
fixer for a person. Vi (i) 158.4.

Vi + apa + id — (noun form — vyapa / id)
worthy of special attention.
Vi (i) 109.31.

√ K s ip

Ā + k s ip — (noun form — āk s ipa) smaller
limited form, V. 35.68.

Abhi + k s ip — to reprehend, to chastise;
Vi (i) 114.9.

Prati + k s ip — to throw off; to cast off,
V. 4.30.

√ R uh

Ava + ruh — (Causal Past pres. — avarop / uh)
pulled out; taken out, V. 33.36.

Sam + ruh — to ^{geen} healed up Vi (i) 12.50.

√ Pat

Ne + pat — to go down, to flow down —
ward Vi (ii) 186.80.
(with causal suffix) to fall
to death V. 80.36.

Sam + ue + pat — (noun form — samapi / ata)
contact, association. V. 74.91.

Ā + pat — (noun form — āp / ata) to fall into
slight impasse, V. 33.38.

Pra + pat — (noun form — prap / ata) a place where

in later falls from (7) a mountain. Vi (ii) 186.
 79.

√ Pa

Sam + ā + pad (noun form - Santapath)
 becoming, Vi (ii) 96.4.
 II. 119.31.

upa + pra + pad - to think; to take something
 in a particular sense.
 -

√ Re

Pari + re - to cover up, I. 33.39.

upa + re - (Post part. - upa-rendah)
 entreating, urging. Vi (i) 1.13.

√ Kr

Na + kr - (noun form - nikaraya) ~~the~~
 rebuilding Vi (ii) 116.16., in con-
 struction of a rampart I. 28.8.

√ Ya

See + ahi + ā + yā - to come well.
 Vi (i) 107.7.

Sam + yā - to go I. 4.12

√ Vid

Sam + vid (noun form) - samvid
 commonness (catana, ceta)

√ Vad

Vi + Sam + vad (noun form - visam -
 vada) to be disappointed
 of. to disagreement
 to differing

Sam + vad - likeness, II. 121.21.

√ Āc

le + āc - (Post part. - ulakto)
 come out, later etc.
 Vi (ii) 134.36.

Ā + āc (Post part. - ākto) mixed at
 contact with Vi (ii) 124.24.

√ Gra

le + gra - (Causal post part. - ulgrā
 hita) placed, put forward
 I. 53.28.

Skulha

Sam + k + skulha (past part. - Samakskulha)
fully agitated out to leave
(to destroy) V. 34.5.

Sam + ana + k + skulha - (past part. - Samana
skulha) fully agitated.

Miscellaneous Roots

Vi + lha (noun form - vishva) manifest
diversity. Vi. (i) 35.23.

A + vij - (noun form - vijaya)
permission, victory over fear. V. 1.17.

Vi + a + pat - (noun form - vipat) danger
under (of something) V. 10.17
12.37.47.

A + sand - to destroy V. 37.17.

Ar + d - (past part. - aradha) worship
devoted, V. 10.17.2.17.

H + jan (past part. - ajata) - having
to enter (anpravasa)
V. 50.9.

Vi + s + j (noun form - vesanga) absence
of motion. Vi. (i) 14.3/33.

led + tal - (noun form - utsoalha) to go
up, to shoot up. V. 36.20.

A + stav - (noun form - astavana)
speaking. Vi. (i) 73.57.

led + mad (past part. - manata)
destroyed Vi. (i) 52.23.

Nov + ^{tat} + krod (noun form - nirupakrodha)
without reproach V. 35.15.

A + b + uah (~~causal verb~~
~~causal verb~~) to awaken
Vi. (i) 103.10.

pa + pa (past part. - paripista)
healthy, strong. Vi. (i) 55.2.3.

A + bu (noun form - abhava)
burden
Vi. (i) 55.23.

u + d + lha (past part. - uddahana) bloom
ing, blooming, V. 31.3.

u + pa + sp + s - to sip Vi. (i) 130.5.

Asa - nistimsa

avagraha - vrsi

B

C

D

E

F

G

H

I

J

Tala - Ambu

Tangala aranya

Kallola, -urmi, -taranga

M

Medini - dhara

N

O

P - ~~paurusa - pray~~, ~~purna -~~ ~~dhavita~~

pavana - vaya

paurusa praytuo

purna dhavita

Q

R

S ^{sandeha} Samsaya, ~~Sarva~~ Akhila

Sa Rakara, Amra, Samsaya Sandeha Sandeha, Sarva A

V-Vidhi-Niyati Vitapin - pādapa

L

M

Medini - dhara

N

O

P - ~~paurusa~~ - ~~praty~~, purna - ~~lharita~~

pavasa - vaxa

paurusa praty

purna lharita

Q

R

S ^{Sandeha} ~~Samsaya~~, ~~Sarva~~ Akhila

Sakara, Amra, Samsaya ~~Sandha~~ Sandeha, Sarva Akhila

T

2.3)
X दन्तुः

- (iv) दरी दलन समग्र दृष्य दृशान् दन्तुः 1
(v) भीम दुमलतो लसीर्ण पुष्पस्रवक दन्तुः 2
(vi) सवर्ण रम्भ चन्द्रा गिरा रम्भस्रवक दन्तुः 3
(vii) कूल दुमलतो म्मुत्त पुष्पस्रवक दन्तुः 4
(viii) व्यस्य वृक्षा इमे पक्ष फल रत्नवक दन्तुः 5
(ix) परस्पर विनिमयि दश दन्ति दन्तुः 6
(x) पलादङ्गार धारो ध फल सोम रदन्तुः 7

* मांसल

The author seems to be using the word and its synonyms like लस्य and लसीर्ण meaning fat, in the sense of thickness or density. The following are some of the examples from the text used figuratively :-

- (i) उज्ज्वलः कृते ताकारः के निरोद्धा लसो ललाटे
(ii) उज्ज्वल उल्लसद् व्यस्य चन्द्राजि मांसलः (रक्ता)
(iii) काते पलाति पुष्पादरे मधुर मे दन्तुः 10
(iv) शैलमांसल काला धुम मयि केषा रक्ता 11
(v) कुरुकुल्ल कमल उदरा मे दन्तुः 12
कायवो मधुर रक्ता 13
(vi) तिमिरमांसल
(vii) चिला दीपित विज्ञे नु मांसलमांसलमन्धमा 14
(viii) काति मांसलमामो दमादाम मधुरानिले 15
(ix) गृहमिति परावृत्ता सत्त्व संरम्भ मांसला 16
शब्दश्रीः पूर्य मात व्यर्णमर्ण इवार्णवम् 17
(x) निमेषान्तरमात्रेण मनः चीज रतां मयो 18
19) भोगानामोगपीकरान् 18

20) III. 4.3:

12. VI. 4.30.

14. V. 4.6.35.

15. VI. 3.2.0.

16. VI. 2.3.18.

17. VI. 3.1.18.

18. VI. 3.1.39.5.

1. VI. 71.40.

2. VI. 45.12.

3. V. 91.2.

4. U. 65.18.

5. U. 6.18.

6. VI. 1.146.47.

7. VI. 1.141.8.

8. VI. 75.45.

9. VI. 65.15.

10. VI. 108.5.

(24)

- (xiii) संयुक्त ...
(xiv) अथवा ...
(xv) इति ...
(xvi) अतः ...
(xvii) एवं ...
(xviii) अतस्तथा ...
(xix) अतस्तथा ...
(xx) अतस्तथा ...
(xxi) अतस्तथा ...
(xxii) अतस्तथा ...

Sometimes the idea of darkness is more vividly expressed by the author of "The Yogi" than by drawing images which leave permanent impression on our mind. as for example, when the story begins with a man in the "blackness" which created the character in a fight, darkness is still as the interior of a stone:

(2) or STRUT - 2 FIVE 10 12 14 16 18 20 22
or when he says one that you
may find it very difficult to do as I have said.
Some other help is needed:

$$4 \times 57 = 228 \rightarrow 228 \div 12 = 19 \rightarrow 19 \times 12 = 228$$

The thing that is of course, read out in class
at night when the teacher classifies the
papers when a blank one appears to be so
thick. So school that a student may have
a sharp as a possible sword in any knife to be
sampled into a paper. In all cases
the subject is that the teacher is very

Successful in converging before reaching
the too excessive thickness on lat-
tensity of air fog or dark mass. The
fog or dark mass in their intensity
seem to be in a concentration of power
to have solidified and as it were. And
this to clear an excellent damage-reducing

1. $V(11) 3 \cdot 2 \cdot 11$.
2. $V(11) 3 \cdot 5 \cdot 17$.
3. $III, 9 \cdot 9 \cdot 4$.
4. $III, 10 \cdot 7 \cdot 3$.
5. $V(11) 10 \cdot 7 \cdot 16$.
6. $V(11) 11 \cdot 6 \cdot 3$.
7. $IV, 2 \cdot 7 \cdot 2 \cdot 8$.
8. $V, 4 \cdot 6 \cdot 8$.
9. $III, 2 \cdot 10 \cdot 1$.
10. $IV, 3 \cdot 2 \cdot 1$.
11. $V, 1 \cdot 1 \cdot 6$.
12. $III, 2 \cdot 9 \cdot 1 \cdot 7$.
13. $V(11) 2 \cdot 11 \cdot 10$.
- 14.

[illegible][illegible]

- (1) तादृक् सागर लक्ष्मणे तदङ्गो यत्र पेलव १।
 (ii) उरुन्धेनी शची गौरी गायत्री श्रीः सरस्वती २।
समस्ताः पेलवामन्ते तव तन्मया गुण श्रेयाः ॥
 (iii) हस्तमन्त्राः तदा रत्नाः पेलवा दिव्य स्मिता ३।
 (iv) इदं मन्त्रमन्त्रे दुःखमन्त्रमन्त्रमन्त्रे पेलवम् ४।
 (v) नृपते तं मनो राजन् पेलवेऽपि निमज्जति ॥
नये होष्यदतो मेऽपि जीर्णाङ्गो मशन्दो यत्ना ५।
 (vi) वरादाः पेलव चियो बभूवुर्मे पितामहा ६।
 (vii) उदाश्वन्तोऽयनन्तोऽहं मध्ये पेलवजीवितः ७।
 (viii) शत्रुवासनमा चेतः शत्रुतामापे पेलवाम् ८।
पिशाचविममात्स्वप्रेपिशाचान्निशि यश्मतिः ९।
 (ix) त्रिलोचनी पेलवे नमुच्ये मां पश्याते १०।
स यश्मतिः ११।
 (x) इदानीं संशयोऽहं मे जालो मन्त्रादे पेलव १२।
 (xi) उद्गीतालापमणिपान् सुधातोतान् सुचिपितान् १३।
उपडीज्जेलमया जगति तव नीममंशकना १४।

X The verse with 40 gawabts, which
was 5037 or 5040 reads as

1. $V(\odot)$ 71.13.
2. $V(\odot)$ 109.22 + 23.
3. V 74.32.
4. V 67.3.
5. V 58.39.
6. V 34.66.
7. V 9.8.
8. IV 35.31.
9. IV 22.34.
10. $V(\odot)$ 196.3.
11. $V(\odot)$ 116.68.

(27)

[illegible]

1. प्रयोग करने के लिये ताला इस प्रकार :-

१३ यथा तम एव च । जगति सा हि दमपुत्रा म

1. विद्यया ऽपि सत्यं विदितं वा - यथा
न सत्यं विदितं वा - यथा

1. III. 2. 7.5-5.

2. V. (10) 115. 5-3.

3. $V'(10) = 115$ 53 -

4. IV. 49.1.

S. V. 21. 10.

G. V. 74. 27.

(26)

is used figuratively, as for example, 'pangs of
of a hungry poverty' & 'expressionless', 'tongue
have simply means the ordinary. 'I was
pangs' like 1212131415, (the word 2123
simply means 'at absence' (of sleep)
I find the same that is used as a
in 'Charm' figuratively. The Charm that
comes to a mind by using a figuratively
comes to a mind if it is used in the ordinary
and primary sense. That is the beauty
of figurative cases. x

[illegible]

- [illegible]

X The vessel with 10 galls \rightarrow 1/2 when
on road 57311 v. galls ready

1. $V(\alpha)$ 71.13.
2. $V(\alpha)$ 109.22 + 23.
3. V 74.32.
4. V 67.3.
5. V 58.39.
6. V 34.66.
7. V 9.8.
8. V 35.31.
9. V 22.34.
10. $V(\alpha)$ 98.3.
11. $V(\alpha)$ 6.68.

(27)

The word 31 is 5 bits

The word अनुभव is literally means
experience. This is the primary sense of
the word. It is to be understood with
reference to living beings, and it is
not used even with regard to
inanimate things which have no life.
So the word अनुभव is used only in
connection with living beings.
In the case of a thing, the word
अनुभव is not used. It is used only
in connection with living beings.
In the case of a thing, the word
अनुभव is not used. It is used only
in connection with living beings.

ii) $5 + 4 + 3 + 2 + 1 = 15$

$\frac{1}{2} \left(\frac{1}{\sqrt{2}} + \frac{1}{\sqrt{2}} \right) = \frac{1}{2}$

[illegible]

The word is 4 letters or 5 letters
and means to be a small long haired
Sacrificer. It means to be a small
animal or a person or a thing.
It is in this sense of being a small
animal or a person or a thing that it is used
in the following sentence: "The
word is 4 letters or 5 letters"

निम्नलिखित प्रश्नों के उत्तर दीजिए -
1. निम्नलिखित में से एक को चुनिए जो एक अच्छा विद्यार्थी हो।
2. निम्नलिखित में से एक को चुनिए जो एक बुरा विद्यार्थी हो।

The primary meaning of the word is
one who cannot speak; dumb. So can
be used, however, in the same sense. I found
that some that are dumb have been found
in the Yoganis of the verse of the 2nd
part of the 1st of the 2nd of the 1st
chapter after the 25th verse of the 1st

1. III. 2. 7. 55.
2. V. (10) 115. 553.
3. V. (10) 115. 555.
4. IV. 448. 1.
5. V. 21. 10.
6. V. 24. 27.

11

12

1

37

[illegible]

TR
52

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- Yog
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of
fauc

4. Dr. Diabolichus.
Varna? But then this
work is not merely -
to entertain. It is an
avant poetry - etc.

4. Why did the critic
not give his name &
found it de Valence?

5. Why is the difference
in style in the poet's
work and in
prose - particularly of
the work?

B I B L I O G R A P H Y

Research Papers:

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- 2* The Yogavasistha Ramayana, Its Probable Date and Place of Inception by Shiva Prasad Bhattacharyya, Proceedings of the All-India Oriental Conference, Madras, 1924, pp. 545-554.
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4. Dr. Zolotarev
Varna? But then this
work is not merely
to-morrow. It is an
actual poetry - now.
4. Why did criticism
not give his name
further credit? Valerius
5. Why can difference
in style in poetry
and in
prose - portions of
the work?

B I B L I O G R A P H Y

Research Papers:

- 1* The Date and Place of Origin of the Yogavasistha, by P.C. Divanji, The Calcutta Oriental Journal, Vol. I, 1933-34, pp. 153-170.
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I N D E X NO. 1

Onomatopceic Words:

- Katakata - III 46.19.; VI(11) 75.44.45; VI(11) 75.16; VI(11) 134.16; VI(11) 134.27; VI(11) 145.47; VI(11) 160.48.
- Kanasana - III. 33.14;
- Kanatcara - 3.34.27.
- Kalakala - III.37.30; III.43.17; III.49.33.; VI(11) 92.41; VI(11) 81.83; VI(11) 114.21; VI(11) 115.4; (VI(11) 199.8; VI(11) 120.34; VI(11) 139.30.
- Kucakuca - III.28.24.
- Krankara - III.108.28.
- Krenkara - III.33.9; III 42.25; III.28.75; VI(11) 110.10; VI(11) 111.36; VI(11) 111.46; VI(11) 116.75; VI(11) 145.45.
- Kanat - III.39. VI(11) 64.22.
- Kvanat - III.39.
- Kvatcara - VI(11) 115.11.
- Kuhakuha - VI(11) 75.14.
- Kolahala - III.43.10; VI(11) 10.7; VI(11) 111.37.
- Khadakhada - III.46.31.

- Khanakhana - VI(11) 77.49;....., VI(11) 114.24.
- Kharakhara - III.33.14; III.43.29; VI(11) 119.20.
- Gudaguda - III.35.5; III.37.24; IV.28.15; V.93.44; VI(11) 139.58.
- Gulagula - VI(11) 90.10; VI(11) 108.47; VI(11) 111.36.
- Gulugula - VI(11) 71.30; VI(11) 76.5; VI(11) 113.14; VI(11) 113.38; VI(11) 139.38.
- Guhaguha - VI(11) 75.47-48.
- Gharghara - III.33.7; IV.26.58; V.13.60; V.76.7; VI(11) 66.12; VI(11) 62.28; VI(11) 60.19; VI(11) 60.17; VI(11) 76.7; VI(11) 77.25; VI(11) 77.33; VI(11) 78.13; VI(11) 78.22; VI(11) 78.26; VI(11) 89.57; VI(11) 88.12; VI(11) 111.45; VI(11) 113.18; VI(11) 116.43; VI(11) 134.13; ~~VI(11)~~ III.35.15.
- Ghuraghura - -III.48.65; III.48.34; VI(1) 18.35; VI(11) 78.13; VI(11) 111.33; VI(11) 114.8.
- Ghungu - III.47.2; III.35.9, III.85.22.
- Ghunguma - III.85.23; IV.26.25; IV.28.29, IV.28.12; IV. 50.7; IV.55.23, V 65.9 VI(1) 7.52; VI(11) 8.13; VI(11) 13.7 VI(11) 78.12; VI(11) 81.33; VI(11) 89.38; VI(11) 89.67; VI(11) 112.13.

- Ghunghuma(cont) - VI(11) 113.17; VI(11) 122.17; VI(11) 133.16; VI(11) 139.56; VI(11) 141.5; VI(11) 145.36; VI(11) 145.43; III.85.29 VI(11) 81.53.
- Ghutkara - VI(11) 81.65; VI(11) 81.67.
- Catat - III.33.33; VI(11) 60.16; VI(11) 110.20; VI(11) 110.11; VI(11) 76.33.
- Catacata - III.33.13; III.43.8; III.43.12; III 43.23; III.46.12; III.48.11; III 48.49; III 50.27 ; IV.28.24; VI(11) 76.39; VI(11) 76.36; VI(11) 75.60; VI(11) 75.44-45; VI(11) 75.18; VI(11) 111.34; VI(11) 150.44.
- Citkara - III.33.17; III.47.26; IV 26.47; VI(11) 115.41.
- Culacula - III 50.34.
- Chamacchama - VI(11) 77.8; VI(11) 77.37; VI(11) 36.45. VI(11) 64.65; VI(11) 160.48.
- Chamicchamita - III. 39.17.
- Chatatkkti - III.34.40-
- Chalachala - VI(11) 66.4.
- Jhanajhana - III.46.31; VI(11) 77.31; VI(11) 110.15; VI(11) 113.21; VI(11) 134.8; III.33.13; III.33.16; III.46.12; VI(11) 82.82; VI(11) 111.35.
- Jhanatkara - III.47.28; VI(1) 2.15.

Jharjhara	-	III.48.72.
Jhankara	-	VI(11) 87.27; VI(11) 120.23; IV.5.16.
Tankara	-	III.32.14; III.33.8; III.46.27; III.48.81; VI(11) 77.7; I.29.9; III.35 11; III.43.13.
Tankrta	-	III.33.12; III.48.50; III 48.86; VI(11) 77.17; VI(11) 77.21; VI(11) 91.21; VI(11) 110.15; VI(11) 119.23; III.33.6; III.34.43.
Takataka	-	III.46.31.
Tanatkara	-	III.108.22.
Timatima	-	VI(11) 77.3.
Timitimi	-	III.46.31.
Drankara	-	VI(11) 116.76.
Dhagaddhaga	-	III.33.15; III.43.13; VI(11)75.35.
Dhamadhama	-	VI(11) 130-7; VI(11) 150.48.
Pacapaca	-	III.39.12; VI(11) 75.22.
Patapata	-	VI(11) 81.53; VI(11) 110.12; VI(11) 75.27; III.43.45; III.46.24; III 47. 28; VI(11) 60.18; VI(11) 81.19; VI(11) 118.8; VI(11) 119.9.
Phutkara	-	III.48.48; VI(11) 54.42; VI(11) 71.34; III.50.33.
Budabude	-	VI(11) 139.61.

Bhamadbhama	-	VI(11) 75.32.
Bhankara	-	VI(11) 75.32; VI(1) 12.11; VI(11) 71.33; VI(11) 77.61; VI(11) 56.20; VI(11) 64.22; VI(11) 77.22; VI(11) 81.54; VI(11) 113.21; VI(11) 114.25; III.49.7.
Maramara	-	VI(11) 145.49; III.108.11; VI(11) 64.63.
Sanasana	-	VI(11) 75.31.
Salasala	-	III.48.35; VI(11) 137.15.
Savava	-	III.48.13; VI(11) 134.27.
Sukasuka	-	VI(11) 114.34.
Salasala	-	VI(1) 81.65.
Ranarana	-	III.33.44; III.33.11; III 43.22; III 39.21; III 46.13; III 34.49.
Ratarata	-	III 39.21; VI(11) 116.80.
Sitkara	-	III. 46.12; IV 26.43; VI(11) 76.34; VI(11) 141.3-4.
Sutkara	-	III.49.7; III 50.15; III 54.50; III 32.24.
Halahala	-	III 47.23; III 33.10; III 43.12; IV 26.32; VI(11) 75.45; III 33.40.
Hahah	-	VI(11) 119.8.
Hunkara	-	III 33.12; III 33.38; VI(11) 108.44.
Hunkrti	-	VI(11) 115.31; <u>VI(11)</u> 34.40; III.33.12.

SYNONYMS

Synonyms means the words which have the same meaning. The Sanskrit word for them is 'paryaya'. The synonyms are called 'paryayas' because they denote the same meaning one by one: 'paryayenartham bruvata iti paryayas '1.

Whether two or more words can ever express one in the same meaning is very difficult to say. There is a school of opinion that behind the apparent synonymity of words there lies some subtle shades of meanings which can be found out either from usage or through efforts made to trace the semantical history of words. In course of time it so happens that these subtle shades and nuances on account of the too much of proximity in the usage of the words, (arthanam aduraviprakashat) and words becomes synonyms.

H.W. Fowler, the Editor of the great Oxford Dictionary once said: 'There are no synonyms in English language'² He is perfectly right. It is not so difficult to trace the difference in meaning between synonyms in a living language like English. But in Sanskrit, a classical language, it is very difficult, if not impossible, to find out the difference in meaning. It lies so deep some times. It is only when the writers of Sanskrit, specially the older ones, use two or more synonyms in a single sentence that the modern reader is set at thinking. "It is only natural that he thinks that they are not really synonyms as he had been told and that there must be some distinction between them to justify their just positions, and this starts him on an enquiry."

1. cf. Paryayavacahanvivekah, charudeva Shastri, Proceedings and Transactions of the All India Oriental Conference, Sixteenth Session, Vol. II, 1955, pp.239-250.

2. The Concise Oxford Dictionary , p.

3. Notes on a few words, Bimalacharan Deb, Annals of Bhandarkar Oriental Research Institute, Poona Vol. XXVI, parts I-II

But as has been pointed out above it is not easy. So far only two scholars have tried their hands at it. They are Pandit Charudev Shastri and Shri Binlacheran Deb. They are the pioneers in the field. They have surveyed a number of Sanskrit works and have distinguished the meanings of number of synonyms .

The author of the Yogavasistha holds the view that synonyms form a definite and distinct part of speech. That is why he permits himself the statement with regard to some words that the difference lies in their form only and not meaning. If, inspite of this he uses synonyms together in one sentence and in a particular context, the obvious conclusion to be drawn from this would be that he recognises some distinct difference in their meanings. Sometimes he makes this difference clear himself, as for example, when he says: Anra eva dasan eti sahakarim sandih ~~XXXXXXXXXXXXXXXXXXXX~~ sahakarim ~~XXXXXXXXXXXX~~ sandih ¹. Anra itself becomes sahakara slowly and gradually. A mango tree without blossom would be anra but with blossom it would be called sahakara.

The sahakara itself is very important word. Etymologically it means being together: sahakaranam sahakarah. Being together. The question is with what? Evidently the blossom. The word sahakara is an example of that semantical tendency on account of which adjective sometimes the purpose of nouns and in course of time begin to yield the meaning of nouns. Thus the words which once stood in

1. V. 43.32.

relation of adjectives than nouns and had their each clear and distinct meaning. These come to be accepted as synonyms. Another most interesting example of it, apart from suhakara is paurusha. In the yogavasistha, the words paurusha and prayatna are used side by side in more than one place, as for example, paurushena prayatnena balat santyajya vasasam¹, paurusena prayatnena sarvam asadyate yadi Prahradas tat kataha buddhah², paurusena prayatnac ca tiryate bhava sagrah,³ katah prayatnena paurusena vinesyati⁴ etc. The word paurusha in the above examples and the other ones like these which are found in the Yogavasistha is used as an adjective of prayatna. The paurusha prayatna would therefore mean the effort of men. The literal meaning of paurusha is of a man (purasasyadam) belonging to a person. Now what is associated with a person is his own effort, the idea of prayatna is appropriated by the word paurusha itself. The word paurusha then comes to mean prayatna or effort. The words paurusha and prayatna thus becomes synonyms. Because originally the two words are not synonyms and stood in the relationship of adjectives and nouns, so there is no incongruity in their juxtaposition in a sentence.

Pandit Charudev Shastri is very right when he says that the words which are mentioned as synonyms in the Lexica cannot be accepted to be perfect synonyms.

1. V. 92.3.

2. V. 43.3

3. 23 IV. 33-70.

4. IV. 54-36.

There is some subtle shade of difference in their meanings. Just as the difference in the flavour of sugar cane, milk and guda is felt to exist it cannot be expressed in so many words, similarly the difference between the meanings of synonyms is felt to be present although it cannot be pointed out distinctly for the differences too little, too subtle ¹.

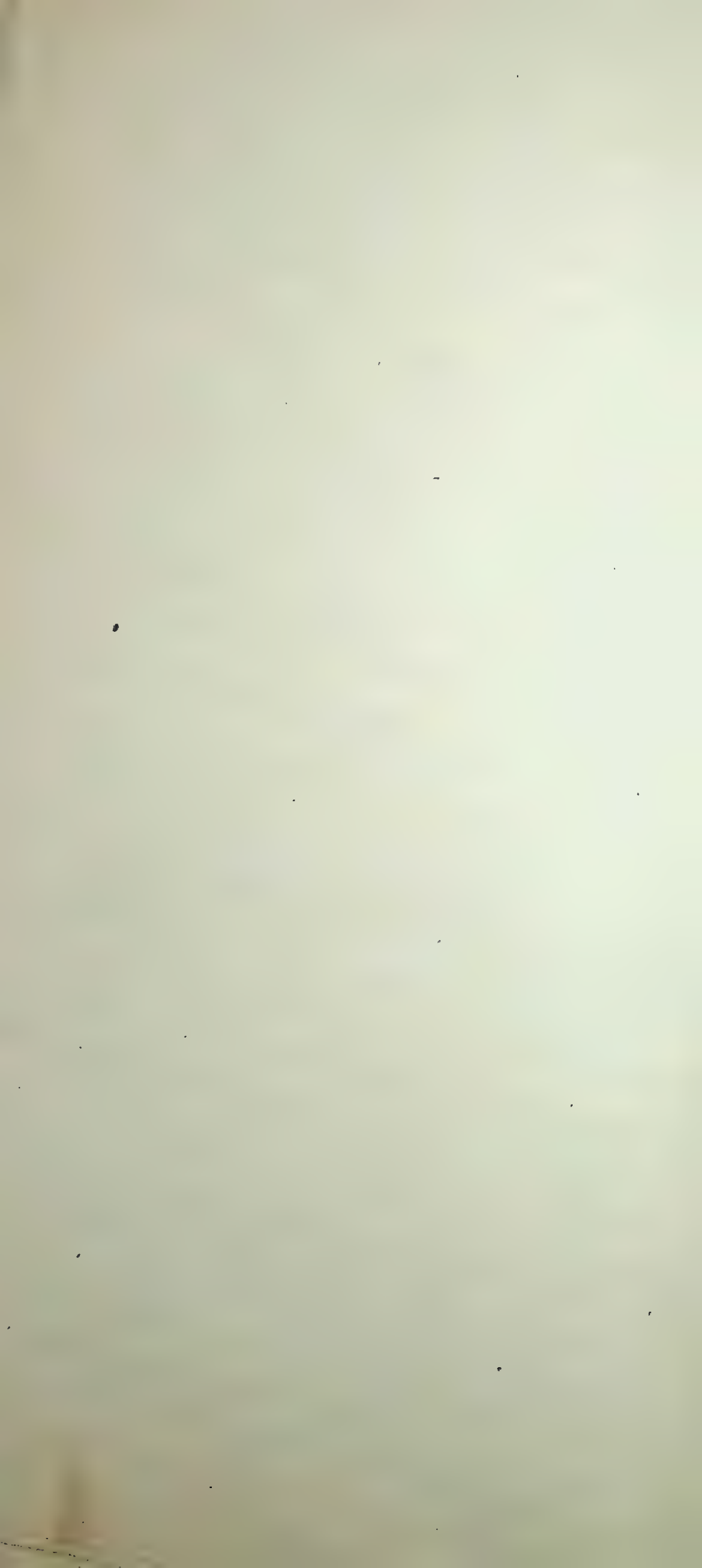
The author of the Yogavasistha uses the word prayaya, synonyms, twice in his work. First, where he says that nirvana is sargasrih and sargasrih is nirvana.² There is not difference in their meanings like synonyms. Second when he says that dharma adharma, vasana and jeeva ~~and~~ or a group of words with no real difference in their meanings. They are mere synonymous words put together.³

In the Amarkosha the words vitapi and padapa are mentioned as synonyms; vrkso mahiruhah sakhi vitapi padapas taruh 4. In the Yogavasistha, too the words vitapi and padapa are used side by side, as for example,

yo hi Visnuh sa avatma yo hyahmasau :

Viavatmasabdau paryayau yatha vitapipadapau !!⁵

1. Ye khalvabhidanakohesu samanarthka iti pari pathi
tad sabdas te natyantaya samamarthaka bhavitum
arhanti. Bhidyate hi tesa arthah kalyati. Yatheksuksira
gudadinam madhuryam sahteram sad api na tatha bibhate
na va vaca pranigradeyape bhedasyatisaukasmyat. Tatha
samanarthakanam apyavamtaro vibeso bhavati na ca lakasye
saukasmyat".



this is, Visnu is atma and atma is Visnu. The words Visnu and atma are synonyms, just as vitapi and padapa.⁶ This is the third time the author speaks of the synonymity of words. The fourth time he speaks of this is when he says that Jagad, Brahma and Virat are synonyms.

In the Amarkosa the words jala and ambu are mentioned as synonyms⁷. Even otherwise too there is supposed to be no difference in their meanings. But in the Yogavasistha these words occur side by side, as for example;

Gomayanna jalambvagnikasthesta katha sancayi !
Idam kryan idam neti pasadhyam Vivasekrtah !!

(foot-note continued page.4)

Orinental Conference, xixteenth session, Lucknow, Vol.11
1955.

2. Nirvanam eva sargasrih sargasrir eva nirvrtih !
Nanayoh sabdayor arthabhedah paryaya yor iva !!

IV. 31.44.

3. Dharmadharmau vasana ca karmatma jiva ityapi!
prayasabdabharo' tra kalpyate na tu vastavah !!

VI(11) 143.38.

4. II.5.5.

5. V.43.6.

6. Although it may be said even with regard to these words that they are not strictly synonyms. In the Mahabharata the words palasi, sakhi and vitapi are used together (III. Astika parva, 43.10-11). It is quite probable that one of these synonyms may have been used as an adjective of the other. This adjectival use of the synonyms is not altogether rare in Sanskrit literature.

7. I.13.3-4.



The commentator is silent here. So we are left to our surmises. One of the meanings of the word ambu as recorded by Monier Williams is drops of water. The word jala means water in general. That may have been the difference in the meaning of the two words.

The words sansaya and sandeha are mentioned by Amar as synonyms ¹. But this is not so can be gauged from the following use of the words in the Yovayasistha verse:

Margayisyasi tasyi pvam varadasya varam vada !
Idam uddama dauratmyan nijam sandeh sansayam ॥2

Doctor P.V. Kane translates sandeh as sansaya. Sandeha is a particular figure of speech in alankara sastra. The definition of Sandeh as given by Visvanatha in his 'Sahitya Darpana' is sandehah prakat'nyasya sansah pratibhottitah. P.V. Kane's translation of this definition is 'When an object under discussion is poetically suspected to be something else, it is doubt'. ³ While Visvanatha, the old writer, did not give us any clue to the proper signification of the words sandeh and sansaya for he uses the one (sansaya) to explain the other (Sandeha) modern interpreter did. Sansaya is what suspicion is. Sandeha is merely doubt. The distinction between suspicion and doubt is difference between sansaya and sandeha.

1. 1,8.3-4.

2. VI(11) 155.18.

3. Sahitya Darpana, Notes. p .123, Second Edition, 1923.

Suspicion and doubt are two different things. Suspicion precedes doubt. It is that state of mind when uncertainty is coupled with apprehension. Suspicion also has an element of mental uneasiness and anxiety. Doubt may also have these things but not to the extent suspicion has them. There is the difference of degree in them.

The words asi and nistrimsa both have the sense of sword. They are thus synonyms. But from their juxtaposition in a Yogavasistha verse it appears that they are not really sword. The verse in which they appear together is "Madacidasinistrimsacchinnah se'slam upayau". This explains the difference between asi and nistrimsa very clearly.¹ Asi is a long sword while nistrimsa means a dagger or a knife. The commentator of the Yogavasistha gives the etymology of the word nistrimsa too. Nistrimsa is the weapon which stretches out of the thirty fingers.

The lexicons mentions the words vidhi and niyati as synonyms. But the Yogavasistha makes a distinction in their meanings. The commentator tries to find out and explain this distinction in the meanings of these two words. Vidhi according to him, is Prajapati, the creator, and niyati is Vishu. Although both the words signify the Supreme Reality, one signify the Prajapati form of it while the other signify the Visnu form of it?

-
1. Asibhir dirghakhadgair nigatas trinsadbhyo' ngulibhyo
nistrimsah krpanikah.
 2. "Adyan vidhipadam Virincidvara dvipiyam Visnu dvara
Paramatmano nameti na taunaruktyam.

The verse in which the words vidhi and niyati occurs side by side is " Vidher vicitra niyatir nnantarambhamanthara". Here the word vidhi is used in the genitive while the word niyati is used in the nominative which brings out the distinction in them. Have the two words meant the same thing they would have been used in the same case in the verse. "The term niyati is a noun derived from the root 'yan' with the proposition 'ni' meaning to curb, to restrain or control or govern."²

The word niyati has been more ~~popular~~ probably used by the author of the Yogavasistha in the literal sense of 'niyamana' or order or regulation. The meaning of the Yogavasistha expression 'Vidher vicitra niyati' is 'strange is the control of Vidhi or Destiny'. This would be in keeping with the tendency of the author to use even the 'yogarudha' or semi-conventional words in their 'yaugika' or literal meanings, an interesting example of which is provided by the author in the verse: ke nvasmakam upayah syad ya evehasurankurah. Tiksnagro jayate tam tam bhunkte sakhamrgo Harih.³

One of the many meanings of the words hari, as given in the lexicons, is 'monkey'. The word sakhamrga, too, means the same. The etymological meaning of the word sakhamrga is an animal of the branches, evidently a monkey. When the demons are metaphorically spoken to be sprouts (ankuras) it was but proper that hari

1. V.75.34.

2. Purusartha Daiva and Niyati, P.C. Divanji, Annals of Bhandarkar Oriental Research Institute, Vol. XXVI, 1945. Section III.

3. V.31.2

or Visnu may also be metaphorically put as monkey. The word hari could have well yielded the two meanings of Visnu and monkey for the word means both, still the author felt it necessary to qualify the word hari with sakhamrga. In the particular verse quoted above, the word sakhamrga has been used in the literal sense of an animal jumping from one branch of a tree to another, the sense of monkey being denoted by the word hari itself. The qualifying word sakhamrga helps to bring out the inherent quality of restlessness of a monkey. Just as a monkey jumps from twig to twig and destroys the foilage, similarly Visnu hopped from place to place and destroyed the demons. The metaphor thus is complete. The author then deliberately ^{puts} the word sakhamrga which apparently is a synonym of Hari. The remarks of the commentator with regard to these two words are significant: Haripadasya sakhamrgapadenavyakhyanam ankuravinasakatvopapadanartha adhiksepartham ca.

The words jangala and aranya are generally used as synonyms. Both of them are used to denote a forest. In the Yogavagistha verse: dvipopavanadikkungajangalaranyabhumi-¹ The word jangala and aranya are used side by side. Pandit Carudeva Sastri in his paper on Sanskrit Synonyms² points out that the synonyms of the word vana mentioned in the lexicons are synonyms because of their being too close in meanings, "aduraviprakarsat".

1. V.54.87.

2. Puryayavacanvivekah, Proceedings and transactions of the All India Oriental Conference, Sixteenth Session,



According to Monier Williams¹ the word aranya means 'wilderness' while jangala means 'arid, 'desert'. One of the other meanings of the words noticed by him is 'forest'.

The word avagrah is formed by Pan. Ave graho varsapratibandhe and means draught. This is also the meaning of the word avrsti. Still in the following line of the Yogavasistha the words are found juxtaposed ~~avrstyavagrahonnastakastacestitapanara~~.² Avrsti is the absence of rain while avagraha is draught. As shown above Panini gives the meaning of Avagaha as varsapratibandha. Now, varsapratibandha is not the same as avrstyabhava. Avrsti may be a simple phenomenon, the absence of rain, for sometime but when this happens over a considerable period it becomes avagraha. This is however merely a conjecture and needs positive literary proof.

The well-known words pavana and vayu are synonyms. But a subtle distinction seems to have been made in their meanings by the author of the Yogavasistha in using them together in the verse: tad bhasma pavananitam sasthi vayure ayojayat. The commentator explains the line as: vatyapavanair udhrvam anitam sasthi asthi sahita tad bhasma vayur udhrvapr vahi candapavanah. Pavana is a dust-storm while vayu is strong wind in the upper region.

1. A Sanskrit-English Dictionary.

2. VI (11). 71.13.



On the analogy of paurusa prayatna may be explained the words darpa and utsikta meaning pride. The word utsikta literally means besprinkled. That the word utsikta did not originally mean pride and the complete expression denoting pride was darpotsikta becomes clear from the following verse of the Yogavāsistha:

Darpotsiktataya kasyacit sa mahamuneh !

Yada mrditavan asid asramam sarmabhajanam !! 1

The expression darpotsikta means besprinkled with pride (darpena utsiktah). In course of time the word darpa is given up and the word utsikta itself begins to give the sense of darpa. It is in this sense that the words have been used by poets and writers in Sanskrit literature, as for example, "utsiktah pranayad apeta puruso bhagyais calair vismitah". The tendency of giving up of one of the two syntactically connected words and using the remaining words in the sense of the dropped one is not uncommon in Sanskrit literature. The word adhiksepa means literally 'to put on'. The question is what? Evidently the blame (aparadha). Here too the related word aparadha is given up and adhikseta comes to mean aparadha itself. It is thus clear that these two words are not synonyms actually but become ones afterwards.² Another similar case

1. VI(11). 136.11.

2. Studies in Sanskrit Semantics, Satyavrat, the Poona Orientalist Volume XXIII, Nos. 3-4. July and October, 1958, page. 13.

which has been discussed by the writer of these lines elsewhere is abhiyukta. "It means accused". The sense is connected with. The question is with what? Evidently with an offense: dosenabhiyuktah. Abhiyukta is one who is connected or charged with an offense. The word dosa (Offense) came to be dropped as the ellipsis could be easily supplied mentally, for the word was repeatedly used in the context of crimes." Just as in the case of abhiyukta, so is the case of utsikta, too, the ellipsis was supplied mentally and this word by a psychological turn and twist imparted the meaning of the word which had been dropped.

The distinction in the meanings of the words purna and bharit which are accepted on all hands to be synonymous words is not clear but these two words were not perfect synonyms becomes clear from the following verse where they have been used together:

Cirasamyatmanotthena nirb~~h~~bhagavilasina!

Rajan jneyavebodhena purnena bharitatmana!!¹

or it may be, and this seems more plausible, that the author is making himself clear by using a different word in the same meaning. Bharitamana may be an explanation of the word purnena. What is purna? It is bharitatma. Sometimes the idea becomes clear by the use of a cognate expression too. Support to this view is lent by the fact that the word bharitatma is used by the author where simply bharita would have done. The author seems to be

explaining himself. And it is, therefore, not a question of pure synonyms. That would have been so if the author would have said: puṛṇena bharitena.

~~On-~~

One expression which according to Pandit Carudeva Sastri's thesis¹ must be supposed to be a case of defective usage is kṛidabhiḥ kṛidyate. Simply kṛidyate would do. Kṛidabhiḥ is unnecessary. Just as in bhojanam bhunkte simply bhunkte should be used similarly in the expression 'kṛidabhiḥ kṛidyate' kṛidyate should be used. Whether it is a case of defective usage or not is not our present point of discussion. What is being discussed here is that in the noun kṛidabhiḥ and the verb kṛidyate the root is kṛid. Both of these are derived from this. Still, both of them develop differences in meanings. Whatever distinction there is in the meanings of the English words play and game is the distinction in the meanings of the words kṛidabhiḥ and kṛidyate. Kṛida means a game. Kṛidyate means 'played'. The meaning of the whole line would be that for long is played with the games of going up into the sky and the like. It may be pointed out here that even in expression like bhojanam bhunkte there is no defect for in them there is no sameness of meaning. Due to a semantical change the word bhunkte comes to mean only 'enjoys! relishes' and bhojana means meals or food

1. Sabdapasabdavivekah, Bharatiya Sanskrit Bhavan, Jullundar, 1955, p.

Sometimes synonyms are explained on the basis of mythological stories, too. Medini and mahi are synonyms. Why is mahi "the earth" called medini? In answer to this query the Yogavasistha gives a story. There was a deer given to Rama for playing by the king of the Trigartta country. The sage called for the deer. When it came he threw his meditative power lit the fire without smoke into which jumped the deer to reappear from it later in a human form. It was given the name of Bhasa though his original name was Vipascit. Visvamitra who was present in the court of Dasratha when the conversation between Visistha and Rama was going on enquired from Bhasa as to what he had seen and experienced. Bhasa then told him the strange incident of the appearance of a mighty giant who covered the whole of the earth together with its seven continents as he was wandering in a part of the sky. Bhasa fearing danger to his life took refuge in fire. The giant was like a mighty corpse. The Gods and other celestial beings then gathered together and prayed the goddess Kalaratri who appeared there together with her retinue of Kusmandas, Vetalas, Yakasas, etc., and at the request of the gods drank the blood of the Giant Corpse. The Bhutas accompanying Kalaratri tore up the corpse and helped themselves with the flesh and the marrow of the corpse. The fat of the corpse (medah) spilled out and whole earth was covered with it. It was on account of the spilled over fat (medah) of the Giant Corpse that the earth became medini-

Tesam tanyatha bhutanam medojalani bhutale!

Vistranyavasuskani sthitato medini mahi !!

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Tesam tanyatha bhutanam medojalani bhutale!

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It is quite peculiar of the author of the Yogavasistha to trace out the reason for mahi being called medini from mythology. In a verse other than the one quoted above too the author uses the word medini in the literal sense of medoyukta, covered with fat, and combined with the synonymous word ghara. The verse is:

Devesu kathayatsvevam krtvemam medinim dharam !
Medojalah sa bhutaugho matto vycmni nanarta ha !!¹

A very direct statement as to why the earth (medini) is called medini is found in the following verse of the Yogavasistha:

Medini medini jata savasyaipasya medasa! ²

Some Etymologies:

As in the case of the word medini which is sought to be derived by the author of the Yogavasistha from the word medas, meaning fat, so in the case of other words, too, etymologies are given which are more often than not entirely imaginary. They have no scientific basis generally. Simply on the basis of the similarity of certain sounds derivation of words are given. These popular etymologies very often are not of much use to explain certain words. The author of the Yogavasistha seems to believe in the thesis of Yaska that one must not but offer derivation of words (na tveva na nirbruyat). He does not seem to have much faith

1. VI(11) 135.6

2. VI(11) 158.18.

in the other view that "sound philology is not sound philology". The etymologies given by the author of the Yogavasistha are, many times of academic interest only, though they may have some practical utility too. This, however, does not rob them of their charm and interest. They are certainly ingenuous and are worth examining.

The reason why Brahma is called so is given in the Yogavasistha in an interesting manner. The Primetā Child born of lotus, when getting up from its enclosed bed gave out the first cry of Brahma and so it came to be called Brahma. Now, to trace the origin of the word Brahma from the cry of the child is quite ridiculous. It is purely a figment of imagination on the part of the author. Had the word Brahma been a onomatopoeic word it could well be explained to have grown out of a cry or a sound of a child. Bam bam is an indistinct sound uttered by a child and that too, when it wants to pick up words. Bhṛtrhari, the author of the Vakyapadiya says:

Bam bam beti yatha balah saksamanah prabhasate ! 1

that is, a child while trying to learn words says bam bam bam in place of the word amba etc. Now Brahma cannot be the first cry of a child. The word Brahma is more appropriately derived by the linguisticians from the root Brh in the sense of spread out. Brahma

and Brahmar cognate words and possess the inherent sense of extended. The reality which extents every where and consequently is present every where is Brahma or Brahman. The author of the Yogavasistha, however, knows the correct etymology of the word Brahma. That is why at another place he says:

Brahmedam brmhitakaram bñhad brñhad avasthitam !¹

Here Brahma is said to be Brñhita. It is ~~the~~ derived from the root Brñh and rightly so. Our contention is that just as the word Brahma is derived from the root Brñh so should the word Brahma be derived from it. Why should a different explanation be suggested to explain the word Brahma when the more reasonable one can be easily offered.

In the case of the proper nouns, too, the author gives us quite interesting etymologies sometimes. In the story of Bhasa, as given in the Yogavasistha when the deer reappeared in human form from the fire lit by Visistha, the people assembled in the court of Dashratha were simply amazed at his refulgence and sheer exclamation said, "What a brilliance!" (aho bñah). Because they used the root bñas to express brilliance or refulgence the being who was coming out of fire came ^{to} be known as Bhasa. In the words of the author:

Aho bñha iti sabhyoktya tasya vesasya bñasanat !
Bñasvan iva visalabho Bñasa ityesa sabditah !!

Bhasa came to be known as Bhasa because he was bhasamana, shine. Being struck with the shining spleen of the person and his bright dress the assembly spontaneously gave the name of Bhasa to the fire-born human being. It may be pointed out here that the idea of spontaneity is very important in nomenclature. Names are sometimes spontaneously given to things and persons on the basis of the most striking characteristics they possess.

Just as the etymology of the word medini is based on an old story in the same way the etymology of the word visucika is also given on the basis of an old legend. The legend is that there used to be a demoness Karkati in the northern part of the Mount Himalaya. The other name of her was Visucika. She did not get enough food to eat though her hunger was insatiable. She thought that she would be able to satisfy her hunger only if she would consume all the inhabitants of the 'Jambudwipa'. She could not ordinarily do this for they had protected themselves by means of incantations (mantras), medicines, penance, charity, worship of gods and such other things. She, therefore, took to severe penance to gain her objective by pleasing Brahma. After one thousand years Brahma appeared before her and gave her the boon asked by her. It was that she should become a sucika (needle) made of iron or other things. Brahma agreed to this with the words that with the proposition 'vi' prefixed to your name (sucika) you will become 'visucika'. Now, Visucika is, according to some, a disease which gives pain in the side while according to others it is cholera in its sporadic form. Thus we see how the disease of Visucika

is represented allegorically as a demoness of that name transformed into a piercing needle not made of iron and internally and invisibly eating into the vitals of the people. Now, this derivation of visucika from the word sucika with the proposition 'vi' prefixed to it is quite imaginative and charming though not very scientific. The author has taken out the word sucika, needle, from the word and very skillfully presented the view that visucika is to be derived from vi sucika. The pain felt due to the disease of visucika is comparable to the pain one may feel when one is being pierced by needles. The scientific derivation of the word visucika is from the root anc with the proposition 'vi' ^{which} su. Visucika is a disease ~~with~~ gives pain all over the body.

To illustrate a point the author of the Yogavasistha gives us a derivation of the word vaidurya. It is:

Vidurasyeva baiduryam aycityaj jaladodayat ! ¹

Vaidurya is so called because it is ^{found} ~~formed~~ from the region of Vidura in the rainy season. The word Vaidurya is formed by adding the suffix 'nya' to the word Vidura by Pan. sutra viduran nyah. ² There is a very interesting discussion carried on in the Mahabhasya under this Sutra. The point is that the cat's eye gem (vaidurya) is not found in Mount Vidhura

1.

2. Mahabhasya. Ed. Kielhorn, Vol. II. page 138,

consideration.

It is found from the Mount Vaidurya. It is merely
published in Vidura or Varanasi. It is said to be
Vaidurya (vidura or prabhavati). It is said to be
is that the word Vaidurya is a substitute of Varanasi.
Or Vidura is an another use of Varanasi. Current among
the grammarians. There are certain words which are
current among certain communities only. Such for
example are pitvare for Varanasi, a name current among
the business community who would use it in preference
to the more popular name Varanasi. The author gives
us another interesting information in the context of
the word vaidurya and that is that vaidurya or cat's-
eye gem comes into being when the clouds appear in the
sky. The drops of rain, transformed the oyster shells
into pearls.

Sometimes the author gives us the etymology of
two words in one single verse. As for example, "Lalanat
snigdhalalana palanat pavanah pita". It is on account
of lalana that women is called lalana. Lalana is
fondling, loving. The word pita is to be derived from
the root pal in the sense of bringing up or rearing
(palanat). These derivations too appear to be
quite correct. Only with regard to the derivation of
the word pitr the linguisticians cannot be in agreement
with the author for the word pitr is derived better to be
derived from the root pr of the third conjugation.
How can this be derived from the root pal, of the tenth
conjugation. The derivation of the word pitr from
the root pal would not be phonetically tenable.

Another verse where too etymologies occur simultaneously is:

Prakrtih prakrtitvena deho digdhataya sthitah !

The derivation of the word prakrti is from the root kr with the proposition pra prefixed and the feminine suffix ti added to it. Prakrti means 'which does' (prakarsena krtih). Similarly, the word deha is from the root dih, in the sense of full of (upacaya). Deha (body) is so called because it is ~~as~~ many full of so many things, flesh, bones, marrow, blood, fat etc.

Phonetic Tendencies:

No language can remain unchanged in this world. Various influences, psychological, social, historical, and others are constantly at work to effect changes in the form and the meanings of the words in any language. The phonetic changes took place in the Sanskrit language too in spite of the fact that the most rigorous efforts were made by Sanskrit grammarians to keep them out. Then, again there was the effect of the vernaculars on Sanskrit which was responsible for many changes. The following are some of the phonetic tendencies which have been noticed in the Yogavasistha:-

Metathesis:

Metathesis is the change that takes place in the position of certain sounds in a word. It is the transposition of sounds. In Sanskrit the most common example of this which is cited most frequently is that of Nalikera

for the correct narikela. In the Yogavasistha, too, this form of the word invariably used, as for example, chaturdikkan caturbhis ca nalikeramahaphalaih.¹

But apart from nalikera the most interesting example of metaphesis in the Yogavasistha is that of Kacakacya for cakacakya. This form of cakacakya is very common in the Yogavasistha. It occurs there atleast five times, asfor example:-

- (i) Cid kacakacyam yaj jagan namna tat ucyate!²
- (ii) Idam cin matrakacasya kacakacyam jagat sthitam!³
- (iii) Cid tyomaa kacakacyam svam sargadau vyomni cestipam!⁴
- (iv) Cin nabhah kacakacyam ca svatmanyevavatisthate!⁵
- (v) Yat tac cikacakacyena kakataliyabad vapuh!⁶

Anaptyxis:

Anaptyxis is the insertions of a vowel between two consonants which are difficult to pronounce. In Sanskrit

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- 1. VI(i) 106.53.
 - 2. VI(ii) 55.18.
 - 3. VI(ii) 149.15.
 - 4. VI(ii) 163.27
 - 5. VI(ii) 164.8
 - 6. VI(ii) 167.12.

it is called svarabhakti. The most interesting example of this which may also be said to be unPaninian is aruseya. The correct form should be arsa. The form aruseya is found used in the following verse of the Yogavasistha:

Aruseyam idam iti pramadac cen na rocate !
Tad anyad atmavijnanasatram kincid vicarayet !!!¹

The addition of the suffix 'dha' which is substituted by eya makes it ungrammatical while the appearance of an 'u' between r and s makes it an example of anaptyxis. The word arsa for the sake of convenience is pronounced arusa. The u is svarabhakti. It is to this arusa that the suffix dha (ey) is added. The appearance of u between r and s does not seem to be an isolated phenomenon. Even in the Ramayan the u is found between r and s in the example harusa for harsa which is found in the verse

According to Nilamadhab Sen, "the anaptycal vowel u is here rather unexpected and may be due to the analogy of Parusa."²

Analogy:

The reference to analogy above brings us actually to it. Analogy plays an important part in all linguistic change. Sanskrit can therefore no exception to it. Ekadasa

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1. VI(11) 175.76.
 2. Some Phonetic characteristics of the Ramayana, Journal of the Asiatic Society of Bengal, Letters, Calcutta, Vol. XVII, Nos.1-3, 1951. pp. 225-239.

on the analogy of dvadasa is too familiar an example to need reference here. The most striking example of analogy found in the Yogavasistha however is praphullala. This word occurs in juxtaposition with ullasa in one of the prose passages of the work. The immediately preceding word ulleasa readily suggests the analogical formation of the following praphullasa. The passage in which this form occurs runs as follows:-

Tac ca nanyat! Yatha jalaraser jalasaya ullasapraphu-
llasena namakaratham darsayan prakatatam gadchatil¹

The word praphullasa cannot be supported grammatically. The root is 'phulla' here. So the formation should be prahullataya. It thus leaves us without doubt that in praphullasa the law of analogy is at work.

Tautology:

Dr. B.N. Tiwari notes in his book in Hindi¹ the tendency of tautology in his excellent chapter on semantics. He gives many interesting examples of this especially from Hindi. In a living language tautology may be very much in evidence when the original meaning of the word may in course of time come to be forgotten and a different word used with it to express it. Piche pachtana and vindhyacala parvatam are some of the most striking examples of this tendency of tautology

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Among the old examples Malayagiri is more well known for the word malaya is a dravidian word and itself means giri or a mountain. From a study of the Yogavasistha a few very interesting and significant examples of the tendency of tautology can be found out. The author of the Yogavasistha at more places than one uses the expression sajjanam janam which is remarkably akin to the Hindi colloquial expression sajjan purusa or sajjana vyakti for a good person. The process of tautology here is that the idea of jana is first omitted and then the word sajjana which means a good person is taken to mean good only. Now is felt the necessity to use the word jana meaning person along with the word sajjana which means good only. Sajjana jana therefore means a good person. The verse in which this expression occurs are:

(i) Janam sajjanam atma jnam yatnenaradhayed
budha! ¹

(ii) Arabdham samaveksya sajjanamjano hasena
duhstho bhavet! ²

Like Vindhyacala parvata and Malayagiri the author of the Yogavasistha also uses the expression Krauncacala giri in the verse kujajatkunjakathoragahvaranadikvatkaravat kicakastambhadambaramukamaukulikulah Krauncacalo' yam giri! ³

1. VI(11) 12.35

2. VI(11) 118.25

3. VI(11) 115.11.

This verse it may be remarked, is an adaptation of Bhavabhuti's verse from the Uttara Rama Carita where the reading is Krauncabhidho' yam girih which is correct. Probably when the verse was adapted in the Yogavasistha the author inadvertantly changed the reading to Krauncacalah thereby showing that this tendency of tautology was com on in his time. This also incidentally helps us in determining the age of the author who cannot be assigned a very early date. This tendency, historically speaking, is a fairly late one. Another interesting example of this which is slightly different from the above one is provided by the verse dhiya kam apy ayam bhuyas cintam cintayatitica, where the expression cintam cintayati is used. The word cinta is formed from the root cint itself. To use it with the verbal form cintayati, therefore, seems quite strange and refreshingly modern.

Metrical Exigencies:

There is a very famous saying in Sanskrit:

Api masam masam kuryat echandobhange tyajed
giram!

which means that one may use the form masa for the correct masa if there is the possibility of the metre being infringed. One must look to metre first and not to the correctness of the word. If by a slight change in the vowel in the form of shortning and lengthening of it the metres' correctness can be ensured one must do the same and ~~not~~ sacrifice all other consideration.

This saying enunciates a very important principle is that the faultiness metre should be the over riding consideration with a poet, the matra or quantity of vowel here and there should not stand in his way. The example given to illustrate this principle is that of the word masa. On account of the metrical exigencies the word masa may even be used as masa. It is a happy coincidence that in the Yogavasistha, too, the masa form of the word masa occurs and that, too, for the sake of metre. It could well be that while enunciating the principle of the supremacy of metre over even the correct form of a word masa for masa was quoted as a random example but its occurrence in the Yogavasistha shows that it was not an imaginary incidence given in support of the principle propounded above. In literature the masa form masa would have been found used quite frequently for the sake of the correctness of the metre to have enabled it to be picked up as a standard example. The other interesting examples of the practice of the interference with the quantity of a vowel to ensure the correctness of the metre may be given here under. One of them is: jvalaghanapatatopasindurikrtaparvatam. Here the word sindura is used as sindura. The shortening is here due to the metre. The second interesting example is found in the verse:

Sarvasaktidhare dve ka nama nanu saktayah !
 Nasambhavantyasyante yabhir antar manoguhah !! 2

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1. VI(11) 75.15.
 2. IV. 45.9.

Here the form asriyante is used for the grammatical correct form asriyante. The shortening of the i is here due to the metre. The third most interesting example of the change in the quantity of the vowel is provided by the following verse in the Yogavasistha:

Asad evanayakrantam vinasi sahajam malam!

Tamdulenava kancukan ananyaya' vyavaathitam!¹

Here the word kancukan is used for the regular kancuka. In this case we find that a different tendency that works. In the previous example we have seen that it was the long vowel which was shortened due to the metrical exigencies but here the reverse thing is seen where we should have a short vowel normally we have a long vowel. That this long vowel is due to the requirements of the metre and is irregular is recognised by the commentator too who says explicitly while commenting on this word: kancukan ity atrarso dirgha chando' muredhat which means that the long vowel in the word kancuka is ~~xxx~~ irregular and is due to the requirements of the metre.

Interchange of sounds:

In Sanskrit a particular phenomenon ~~xx~~ which must appear quite strange on account of the sanction that it had obtained from the authorities on language who were so meticulously careful about preserving the

and purity of it is the interchange of certain sounds like d-l, v-b, s-kh. This interchange is called in Sanskrit vocabulary as abhedah. We frequently meet with expressions like dalayor abhedah, vabayor abhedah, etc. in quite older texts¹. This tendency of confusing the sounds had began fairly early. Probably this confusion was due to the vagaries of pronunciations which became a regular phenomenon of language so much so that philologists and linguists had to be accord recognition to it. Most of the double entendres (slesah) of the works like Kadambari, Harsa Carita which adopt a difficult style are based on these abedas or confusions, or interchanges of sounds which have become a recognised reature of language. In the Yogavasistha this phenomenon is found when atleast in two places the sounds 'd' and 'l' are confused. The wellknown word jada is found as jala which is quite misleading and confusing. The verse in which it occurs reads as follows:-

Asad evedam abhogi drsyate jalapanjaram²

Unless helped by the commentator the reader will remain confused for sometime and will continue to explore many alternatives to explain the sense of the verse. Another interesting example where the reverse case of 'l' being used as 'd' is found in the following verse:

Sphurajjalakhagaprotat sapaabdhye kalavaalakat³

1.
 2. ~~It~~ IV. 45.32.
 VI(1) 85.97.

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1.

2. ~~IV~~ IV. 45.32.

3. VI(1) 85.97.

Ekalavadakat is actually ekalavalakat. The seven oceans have been mentioned here as one (big) basin going round..... Here there can be no mistaking of alavadaka for alavalaka for there is no word as alavada. In the first case however, the words jala and jada are found separately and any confusion between them does not suggest itself so ready.

Figurative Uses:

Among the pioneers of who have worked on the question of figurative uses in Sanskrit and have given a scientific treatment of them mentioned may be made of Pt. Charudeba Sastri.¹ Figurative use is said to be there where the primary sense of a word (mukhyartha) is quite different from the secondary sense of it. Generally it becomes more charming even there the primary sense may be crude and obscene. Dandi has rightly said:-

Nisthyutodgirnavandadigaunavrttivyapasrayam!
Atisundaram anyatra gramyakakasam vigahate!!²

Moreover, figuratively used a word becomes more expressive and significant. Gaunavrtti imparts to it a charm and significance which otherwise would be impossible in ordinary usage. The idea of comparison

1. Prastava-Tarangini, Upodghata, Chowkhamba Sanskrit Series. No. 1952.

2. Kavyadarsa, I.....

which forms the raison d'être of figurative use cannot be expressed more adequately through any other form of expression. In such cases a word loses its primary meaning but its loss is the gain for it gains another meaning which is very general and in point of an image that it is able to create is most charming. Thus when it is said kaltathravamansalodhvanih¹, the sound is as thick (or literal y fleshy) as the roaring of the cloud at the end of the creation and an image of a mansala or a fat being appears before us. the word mansala which ordinarily means fat is used in the above example in the sense of thick only, not con on thinness or ordinary density but an excessive thickness which idea not other word could express so completely. There are numerous instances of figurative use in the Yogavasistha. The author seems to have a special flair for them.

To express the sense of excessive thickness the author uses the word, as we have seen above, mansala. He also uses its synonyms like pivara and pina for the same purpose. The following are some of the examples where these words are used figuratively:-

- (i) Abdhayah kvathitakarrah phenilollasamansalah!¹
- (ii) Udabhut pralayaksubdhaghanagarjitamansalah!²
- (iii) Vate vahadi phulladhye madhuramodamansale!³

1. VI(11). 75.45.

2. VI(1) 65.15.

3. VI(1) 108.5.

Proverbs or Maxims.

[illegible]

These and other such remarks were made by the author - possibly in particular in the case of his various works but they have been separated from the text and are now used as proverbs. Proverbs do not arise automatically. It is not popular sayings and become proverbs. It is quite possible and natural that many sayings have been derived from the observation of certain things by a writer of the country. It is not a matter of course that a writer of a different country can notice and observe of a different phenomenon by a writer of a different century. Thus it is not a matter of course that a writer of a different century is often expressing different words in different languages. An analysis of the proverbs in the

This is also ^{expressing the same idea.} as the last stated above, but
 to be placed in different ^{positions} in different
 places and lead to the same conclusion.

The p-value for $H_0: \mu = 0$ vs $H_a: \mu > 0$ is $P(Z > 1.96) = 0.025$. Since $p < 0.05$, we reject H_0 .

[illegible]

[illegible]

The Yogavimarsana is a Sanskrit name
which is a compound of 'yoga' and 'vimarsana'.
The slight difference between the
two is that 'yoga' is a more common word
than 'vimarsana'. 'Yoga' is a word
more popularly used for the outer physical
eyes to contrast with inner eyes as an
expression used for knowledge. In place
of the popular ~~vimarsana~~ by the Yogavimarsana
and the word ~~vimarsana~~ which is quite
unfamiliar. Of course, it serves to con-
vey the idea. Still it must be admitted
that this is not in the Sanskrit idiom.
Hita and vimarsana may mean the same
thing, yet with vimarsana it is a word
which is used and not Hita. This is a
2nd Hita 12 Hita. It is in the form only as an
expression is current among the people.
Pal-anjali, an author of the Mahabharata.

1. $V_i(i) = 9.29$.

2. दूसरा प्रश्न है मां लक्ष्मी यद्येव ल। शिला।
VI (c) 86.157

[illegible]

The *Yogavāsya* is one of the commonest words in the Sanskrit literature. The slight difference in the pronunciation of the word is not important from the point of view of the popular use. *Yogavāsya* is a word more popularly used for the outer physical eyes to contrast with inner eyes as an expression used for knowledge. In place of the popular *Yogavāsya* the *Yogavāsya* is a less common word *Yogavāsya* which is quite unfamiliar. Of course, it serves to convey the same meaning, still it must be admitted that it is not in the Sanskrit dictionary. *Yogavāsya* and *Yogavāsya* may mean the same thing, yet with *Yogavāsya* is a word which is used and not *Yogavāsya*. This is a thing *Yogavāsya* It is in the form only, but the expression is current among the people. *Palānyaka*, an author of *Mantharāya*.

1. $V(i) = 9.29$.

2. दूसरा प्रश्न है मां लक्ष्मी मय्येव सा शिला।
VI (ii) 86.157

(5)
Have a striking resemblance with Hindi
was also a word of a very common language
Sanskrit - x x x x x, in the word 'Dhanu' occurring
in the following verse.

अथैतत्तुल्यं शब्दं हि तस्यैव

तस्यैव हि तस्यैव शब्दं हि तस्यैव

and used in the sense of avoiding in
which it is used in Hindi even in the present
day. That the use of a word 'तुल्य' in the sense
of avoiding is very recent will be clear
from the fact that the word does not occur
in older literature. Only the root 'तुल्य'
occurs in the Shatapatha of Pāṇini but
that does not prove an early use of the
derivatives of the root. There are many
roots in the Shatapatha of Pāṇini but
none of the derivatives of which is not
found in the oldest literature. The
word 'तुल्य' might have been used
in the original speech, even in Sanskrit -
but in the history of speech which we have
it is not found in the oldest literature. It is
found in the oldest literature and is used in the
oldest literature and is used in the oldest literature.
The word 'तुल्य' is not found in the
oldest literature but whose root occurs
in the Shatapatha of Pāṇini is 'तुल्य' found
in the verse 18-1: अथैतत्तुल्यं शब्दं हि तस्यैव
तस्यैव हि तस्यैव शब्दं हि तस्यैव

The Hindi form of this
word is 'तुल्य'. The meaning of 'तुल्य' is
avoidance, shaking etc. The 'तुल्य' of
Hindi and 'तुल्य' of a Yōgavāsya
are one and the same thing. The Yōgavāsya
word 'तुल्य' looks strikingly
like 'तुल्य'.

A among some of the words which
I have been examining by the
late grammarian Haradāśa is
the word 'तुल्य' which occurs
in the verse 18-1: अथैतत्तुल्यं शब्दं हि तस्यैव
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1. Vi(i) 117.5.

2. Vi(i) 11. 11.

3. Vi(i) 17. 3. ; Vi(ii) 5. 4.

4. Vi(i) 107. 2. 2 ; 4(a). Vi(ii) 102. 57.

5. Vi(i) 29. 70.

6. Vi(ii) 14. 2 2.

छातुदेवरायानी पेटकम्' अन्वयेन्य रविना ह्योद विन्दते मर-
 पेदये², न पेटकं बहूनां तत् स्वप्नू जागृते मर³,
 तत्रापश्मन्नं शमामं चीनं शन्यवेदम्⁴ पुत्रचौच-
 म्पुहृत्पुत्रं बन्धुस्वजन पेटकम्⁵ ।

* The word पेट is used in at 40 years -
 अष्टादश वर्षा विरतरीतो निधरा बहु पेटकं पुन-
 पाटये: in the sense of tearing in which it is
 used in the Hindi derivation 413. The
 use of the word पेट is going on in the
 form of older literature though in later
 literature it is fairly common.

As at 40 years a man is said to be
 fairly late married when he marries
 and a publication for marriages is
 in accordance with the present use of the
 Dasavadis is not surprising.

From a study of some of the old
 words of our Sanskrit language we
 find that some of these words
 are not only used in the same sense
 as in the present use of Prakrit
 but also in the same sense as in
 the Sanskrit. These words are developed round
 the same root. For example the word पेट
 is found in the Sanskrit. In the
 Mahabharata it is used in the
 sense of tearing. In the present use
 of the word पेट is used in the
 same sense. In the Sanskrit literature
 it is used in the same sense. It is
 interesting to see how some of
 the words of the Sanskrit are used in
 the present use of the word पेट.

9. The word पेट is used in the
 same sense as in the present use of
 the word पेट. In the Sanskrit
 literature it is used in the same
 sense. In the present use of the
 word पेट is used in the same
 sense. In the Sanskrit literature
 it is used in the same sense. It is
 interesting to see how some of
 the words of the Sanskrit are used in
 the present use of the word पेट.

1. Vi (ii) 183. 11.
2. Vi (ii) 111. 3.
3. Vi (ii) 157. 5.
4. V. 46. 8.
5. V. 47. 54.

(11)
has been a result of Cupid. It appears
that in neither of the Yogas is there a
reference to one of the two words
that go to form at least one of the
words. For them to be in the
text. To the reader of course, it
is perfectly obvious for the reason
of similarity there only one meaning of the
word to be used and that is correct. The
kind of short form where the fuller
form should be more appropriately be-
cause it is a peculiarity of a style of
writing. This however is to be
distinguished from the short form
or an abbreviated form of one
single word. It is a different case
of abbreviation. It may be described
as the use of one of the two juxta-
posed words, the one word giving
the sense of the two and thereby serving
a definite purpose, yielding at
the same time the sense of the other
word which is not used. This is a
kind of shortening where
one of the words is entirely given
up in favour of the other which also
is employed to serve a purpose
of shortening. This kind of
shortening may look quite peculiar
but there is nothing unusual about it.
It may at best be termed as a
psychological abbreviation. Modern
psychology notes this tendency under
the head of abbreviations. When a
thought is so strong that it
gives its impression on the mind.
These impressions are brought out
and given expression to through the
medium of words. Some of them
are not. The speaker or writer
thinks that he has given expression
to the thought which is in fact
not so. Words do not express
the thought fully. In the thought
process this kind of confusion is most
likely to be found when it comes to describe
abstract concepts. The two concepts are
so close to each other that it is
inconceivable how they become
indistinguishable. The result
is that they are not expressed separa-
tely. Only one word is used.
Confusing the two naturally related
concepts. This is a psychological
explanation and can be applied
to the phenomenon. It is such a
natural part of the thought process
that we cannot avoid this kind of
confusion of concepts should be
understanding individual or to put
it differently when individuals may
be liable to have some confusion
of concepts. When the concepts of

५ नमो

1. \overline{IV} . 1. 14.
2. $VI^i(i)$ 46. 4.
3. $VI^i(i)$ 46. 3.
4. $VI^i(ii)$ 77. 49.
5. \overline{III} . 51. 8.
6. \overline{III} . 28. 59.
7. \overline{III} . 59. 7.

Moral influence or Prākṛit-Influence:

See p. 4. I. No language in the world can grow in isolation. It is changing all the time and incorporating into its fold new words and expressions from other languages with which it has to co-exist. Sanskrit though it is the language of the gods, could be no exception to this phenomenon. In the later centuries when Prākṛit had supplanted it as the spoken idiom of the common people and pushed it to the close proximity of the intelligentsia the influence of Prākṛit came to be more marked. On Sanskrit in spite of the efforts of purists to keep it free from contamination which however, could not be avoided. There was a continuous process of give and take going on between Sanskrit and Prākṛit. It was a constant give and take but not a mere trade in words. The language of the masses and the workers like the Ustara arose in India which has been appropriately been termed 'Hybrid' or 'Buddhist Hybrid' Sanskrit. Then, there came to appear regional variations in Sanskrit which, however, could not be avoided. These were all Sanskrit with however a few distinctions of context and a few 'corrections' in Sanskrit. What is this distinction is sought to be made clear by the great linguist S. M. K. in the following words, "Now let us see in the distinction in the two classes what is 'correct' and in 'correct' Sanskrit which separates them? I have to refer to Dr. Bhandarkar's views on Sanskrit and Prākṛit languages where he gives an extensive reply to the question that correct Sanskrit represents the medium of communication among the literate or the refined educated class. Thus we arrive at the concept of a 'current' Sanskrit in opposition to a 'non-current' Sanskrit, the latter comprising what may be termed as 'speech habit' of the popular and educated Aryans of Central India, in general with some local variations already indicated by Pāṇini and Mahābhāṣya. A third category is that of a 'speech habit' of a particular region, say Prākṛit or Apabhraṃśa, which is also a 'current' Sanskrit. Some are also speaking in the history of Indo-Aryan but not among the literate. As regards the question of the 'current' Sanskrit or

1. Influence of Popular Dialect on Sanskrit, *Annals of the Bhandarkar Oriental Research*, Vol. XXIV, 1923, p. I - II, p. 13.

kāra and the Bhāṣyakāraṅgāra on the basis of linguistic usage as consisting of the space-time context and the lively additions or introductions in the Mahābhāṣya of the Vārṇikā "asthāpratyutthā" and ending with the Vārṇikā "Śrīveśāntare" a full although 'idea' signifies 'space' in general and idea of time is also inherent in it." In different periods of time new and newer words make their entry into the language. Sanskrit has thus been strengthened by not only by local variations in the use of time but has been enriched by local and regional additions in different periods of time. The extent of this influence of popular speech (Dāḍi bhāṣā or Prakṛit) on the Apabhraṃśa or the language of the gods is not negligible and cannot be denied. A careful perusal of the literature of different periods, be it for the early or the later work has been of use on the influence of popular speech, has shown a great deal on Sanskrit. There have been sporadic instances only which have touched the fringe of the problem. So far we come to question of Prakṛit influence on Sanskrit or the influence of Sanskrit on it we are generally of opinion that it is not an internal evidence. The Yogavāsiṣṭha is placed in a period after the second quarter of the fifth century, a period when Apabhraṃśa was in ascendency. From the 6th cen. A.D. to the 12th cen. A.D. is the period assigned to the Apabhraṃśa. Rāj. Sekhara, who calls himself 'Śarvadeśīcārya' wrote his only drama in Sanskrit, Karpūra mānjari in the 10th cen. So we find that Apabhraṃśa works like ... were written in the 10th and 12th cen. A.D. In about the same period an Apabhraṃśa grammar had come to be written by the grammarian Merikandhaya. So it was in the fitness of things that a work written in the 10th cen. A.D. or after that should be carrying the influence of Apabhraṃśa or its popular speech. Such an influence can be seen all through the work although it cannot be denied that it is not marked in general half of the Nivāṇa prakaraṇa, where most of the Prakṛitisms occur. Not only all the Prakṛitisms for the period of the Yogavāsiṣṭha. They can be found even earlier or later in many Sanskrit works. There are a few, however, which can be found only in the Yogavāsiṣṭha and for

this reason alone their study would be most useful for let linguists to carry out the work. Since for example it is found in ३०११४ used in a rhythmic verse

अपान्तिमुत्तमगलतापरातं

॥२५॥ सिद्धे सुलनासुरालम् ।

where it means avoiding, a meaning in which it is still used in Hindi. That is of course, if ३०११४ is in the १०th Conjugation. So the form ३०११४ cannot derive from the 'a - pācītiya'. But it has very seldom if at all been used in older Sanskrit literature. It is a dated word a word of the popular speech which was generally not passed by the ५th or ६th century people. But in course of time like many others this word it made its way into Sanskrit. It is now found used in a Sanskrit work like the Yoge-vāṭṭa.

The Prakrit grammarian Hama Candana recognizes the of mentioned the Prakrit suffix 'ola' which is added to Sanskrit words remembered by him. According to 'ola' is actually a changed form of the Sanskrit word ३०११४ which came to be used as a post-position. The Apabhraṃśa suffix 'ola' was actually the word ३०११४ which with some phonetic changes turned into a suffix. In the Yoge-vāṭṭa the 'ola' suffix is found (with so many words like ३०११४, ३०११४ etc. The ३०११४ is also another Apabhraṃśa suffix which is found used in so many words like ३०११४, ३०११४ etc. Pāṇini also mentions the suffix ३०११४ (३०११४) to one or two roots. The addition of this suffix to many roots rather than others enumerated by Pāṇini presupposes a certain flavor of Apabhraṃśa the language of the Yoge-vāṭṭa.

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Proverbs or Maxims

Proverbs or maxims are pithy sayings inunciating some fundamental truth. They are very much current in the speech of the common people. The meaningful remarks of the wise pass into proverbs which are frequently quoted at appropriate moments. In literature some striking generalisations of the writers are sometimes turned into proverbs. Such for example are 'krse kasyasti sauhrdam, satam hi sandehapadesu vastesu prananam antahkaranapravrttayah, angikrtam suskrtinah parikalayanti etc.'. They and other such remarks are made by master poets in some particular contexts in their respective works but they are separated from the contexts and begin to be used by the people as proverbs. Proverbs do not ^{come into being} ~~arise~~ automatically. It is the popular sayings that become proverbs. It is quite possible and natural too that the fact gleaned from the observation of certain things by a poet or a writer of one country may be the same as the one noticed by the observation of different phenomena by the writer of a different country. Thus it is that the same fundamental truth is often found to be expressed in different words and different language. The underlying idea being the same the difference is reduced merely to words. Another peculiarity about the proverbs is that more than one proverb ^{sometimes} expresses the same idea. This is due, as has been stated above, to the fact that sometimes the different phenomena lead to the same conclusion. When these different phenomena are expressed in different words they become different proverbs though the idea underlying all of them is the same. Thus for example to express the idea that familiarity breeds contempt we have three proverbs in Sanskrit, atiparicaya avajna, Kalaye bhillapuramstphiri candanay^tarukastham indhanikurute, lokah Prayagavasi kupe snanam^sanacarati, which though looking different apparently inunciate the same idea. In the Yoga-

vasistha too to express the idea of the people having different tastes (bhinnatracir hi lokah) an interesting proverb is found. It is anyasmal rocate nimbas tvanyasmal madhu rocate. "Some like nimba (the taste of which is bitter) and the others like honey (which is sweet). It is not necessary that a thing liked by one may be liked by another too. ^{Tastes} ~~Tastes~~ differ with individuals and they have ~~their own~~ ^{their own} likes and dislikes. There can be no regimentation with regard to this. The illustration of 'nimba' and 'honey' is quite effective and charming because of the sharp contrast between the taste of the two. ~~The basic idea is brought home to us most effectively by means of this. The illustration is that~~ ~~it is very like this - it is possible somewhat in taste but~~ ~~if they like it - it is which taste - differently the conclusion~~ ~~should be inevitable that they have different likes. This~~ ~~is human nature.~~

is human nature.

To express the idea that one should not give up one's humble things if one cannot go in for the costlier things of life the Yogavasistha says: yasya na~~ast~~^{ast} janbaram²⁰ ~~uttam kumbham apim tyajatyasau~~, which is a proverb par excellence. ~~The question is not here; Should one give up~~ the blanket because one cannot have the silk garments? The idea that ~~the author wants to bring home to us~~ is that one should keep within ^{one's} means and not look to other man's riches and thereby invite misery ^{on} oneself. There is a proverb in Panjabi which exactly brings out the same idea. It ^{in English} ~~says that~~ ^{one} ~~should~~ ^{may} ~~raze his~~ thatched hut because he cannot have a palace for himself. ~~That would be ridiculous indeed.~~ One should be content with what one has and should not act in despair by throwing away whatever little one may possess. The wise man will make do with his humble possessions.

Idioms

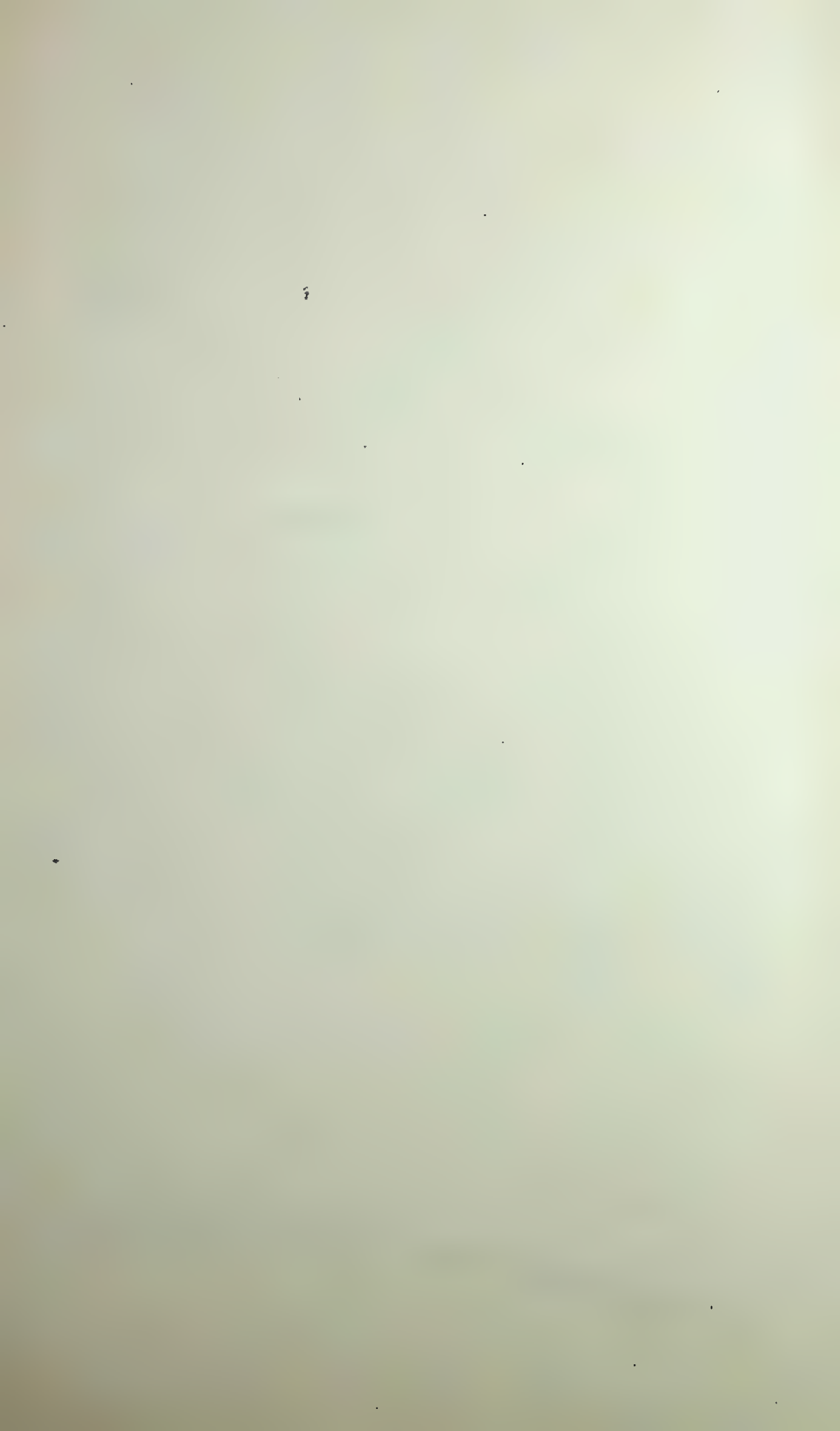
Idioms
Idioms are peculiar ways of sayings. Each language has its own quota of idioms and expressions. They form the genius

of the language and add beauty and charm to it. The more idiomatic speech, the more refined it will be. The genius of every language being different from the genius of the other we have different idioms or ways of expressing the same idea in different languages. Whereas in Sanskrit hundred years would be said to be the hundred autumns (saradah satam) in English the expression for them would be hundred springs. Thus we would say about a hundred year old man that he has passed the hundred springs of his life. In Hindi too, we have copied out the English mode of saying. The Yogavasishta ~~now known as the~~ ~~is neither of the two modes of expression.~~ It speaks of the years as winters (sisirah) as for example, dasasisi rasahasranyekarajyam cakara, "he was the sole ruler for ten thousand years. Sarad and sisira are the two seasons which are not far removed from each other. The idea of the biting cold is prominent in both of these. In Indian tradition Sarad or sisira, winter, is said to be the most difficult part of the year. This is specially so in north India where the icy cold winds blow in winter. If the winter passes off smoothly the year would pass off without much difficulty. So it is the winter that is the year really, the period which is the most difficult to pass. It is on account of this psychology that the word sarad has been used in Vedic and classical Sanskrit literature as the synonym of year. In England different psychology has probably been at work. To the English people the spring is the most important part of the year. It is the season of flowers and sunshine. They attach great importance to this season and to them this is the real year. Thus we see how idioms develop differently due to the different climatic and psychological set-up of the people. Due to a variety of reasons which may include the above ones too, people in different parts

of the world develop peculiar notions which are adequately reflected in their speech; idioms being no exceptions to this tendency.

The Yogavasistha in one or two cases makes a departure in the accepted mode of saying. The slight¹ turns and twists in the idioms make them look a little different from the ones which are more popular. carmacaksu is the word more popularly used for the physical eye to contrast them with ^{the} manas-eyes, the jnana-caksu, the eye of knowledge. In place of the popular carmacaksu, the Yogavasistha uses the word nansa-caksu, which is quite unfamiliar. Of course, it very well serves to convey the idea which is understood from the more popular expression car-caksu, still it must be admitted that this is not the way of saying in Sanskrit. carma and carma may mean the same thing yet with caksu it is the word carma which is used and not nansa. This is the sabdasvarasya. It is in this form only that the expression is current among the people. Patanjali the author of the Mahabhasya would not like such expressions to be used. At many places in his work he refers to certain words and expressions which are not a current coin and therefore thinks that their analysis in grammar would be of no avail. One of the most frequently occurring lines in the Mahabhasya is; ² anabhidanan na bhavisyati. As to the further query as to why certain expressions are not used by people he gives a numerous, though very significant reply. Says he, lokamprecha, 'ask the people'. It is the people who are the best judges with ~~the~~ regard to the use or otherwise of any word. They cannot be compelled to use a word. Human mind operates in

1. duravat preksyate mansadrsa yadyeva sa sila vi(1).119. 29.
2. vi(ii). 86. 15.



devious ways. It gets used to certain forms of certain words. It uses those forms only to the exclusion of the other forms though both types of forms may serve to convey the idea of the speaker or the writer. Viewed in this light the uncommon form of certain expressions used in certain words would not be liked by connoiseurs of literature. ^{As in} ~~on the~~

~~this very criterion the use of the word khura for human foot~~ ¹
in the verse tatha nana sudirgha sa yatha tasyah sirahkhura

and other. If a dozen verses would not be very much liked by

students of language. Some words develop certain conventions

with regard to certain meanings. The word khura is used for

an animal hoof generally and not for human foot. In

Urdu we have the idiom to look from head to foot. In Hindi

we say 'air se paava tak dekhana' in the sense of having a

complete close-up view, a general survey of a person from top

to bottom. ~~this very idea has been expressed by the author~~

~~of the Jigavasietha in almost like words, the only difference~~

~~is that he uses the word khura for human foot. Here in~~

Sanskrit we have the same way of saying as we find it in

English or Hindi. The idea of the verse in question is that

'the woman was so tall that a complete ^{view} of her could be had

only with difficulty'; tasyah sirah khura may drstan prayatnena ²

.....

Monks



In line with the tendency of the author to use some very well-known idioms in his work after making some alterations and changes in them may be mentioned the idiom found in the following verse of the Yogavasistha:

gandasyopari jatanam sphotanam ata eva nah /

paramena prayatnena na mano nama yasya¹ti //

The popular idiom is gandasyopari pitakah samvrttah.

Intead of the word pitaka the author uses its synonym sphota (and instead of samvrttanam he used jatanam). It is a peculiarity of the style of the Yogavasistha that in it the author does not quote the proverbs as they are found. He very skillfully makes necessary changes and fits them in the texture of his work.

At another place too the author uses the synonym of the well-known word in an idiom which is very very popular. Whenever the clarity or perspicuity of a thing is to be described it is compared to the amalaka fruit on the palm of the hand. The idiom is hastamalakavat. ~~Hastamalaka has, therefore, become a proverbial standard of comparison so far as clarity is concerned. In one of his verses the author of the Yogavasistha uses this expression with the difference that he substitutes karatala for hasta and ambuja for amalaka. So far as karatala and hasta are concerned they are synonyms but the bold departure is made with regard to the word amalaka which is substituted for ambuja. With this change the idiom undergoes drastic change in form although it yields the same meaning essentially. There is no change in the sense. Thus we see how sometimes old idioms undergo transformation at the hands of the author of the Yogavasistha and look quite different from the older ones. There is, however, no denying the fact that inspite of this change old idioms peep out of their new forms~~

1. vi(11). 103. 86.

for the setting is the old one. It is the case of the old idioms put in a new garb.

Sometimes the author of the Yogavasistha uses an idiom that looks refreshingly modern. The thing for which we say in English "at every step" the author of the Yogavasistha uses the words angule angule. In Hindi even now a days we say ungali ungali par or cappe cappe par. It is quite interesting to see that this was the mode of saying even in the times of the Yogavasistha. The verse in which this expression is used is:

sargadya mrtajivanam sarvatraivangule'ngule / ¹

An idiom which is seldom used in Sanskrit but which is frequently used in Hindi is kavatapravighatana, ² used in the verse; atraiva tu parijnanam kvatapravighatanam. In Hindi we say (drsti ke) pat kholana which is the same as the kvatapravighatanam of the Yogavasistha.

This very idiom in a somewhat different form is found in the verse; padangusthac chiro yavat kanasah pravicaritam. While in the above idiom we have the word khura in this we have padangustha which expression lends more acuteness to the sense. It goes a little further so far as the inner meaning is concerned than the other one. The verse conveys the idea that "the consideration was paid to every bit of the thing from the head to the toe". The English idiom from top to toe is the same as the Yogavasistha padangusthac ciro yavat. It is remarkable that in Hindi idiom we have the feet (sir se panv tak dekhana) and not the toes of the feet. Not only in idea, in form too, the English idiom agrees

1. vi(11). 160.63
2. v.52. 36.

most with the Sanskrit counterpart of it. It conveys most effectively the idea of completeness and thoroughness. In this idiomatic way the author of the Yogavasistha wants to convey the idea of the minuteness with which the thing was considered.

Another idiom which may also serve as a very good illustration of a figurative use is furnished by the verse; ¹
bhramodara iva iso' rtho na me galati cetasi. The idea here is that the proper significance does not go deep into the mind. The ~~xxx~~^{use} of galati which literally means 'melts' would be more appropriate with regard to solidified liquid. They can melt under ~~the~~ certain given conditions. The idea or sense is not such a solid thing that it may melt away. ~~It is not even concrete. It is abstract.~~ Still the word melting (galati) is used with it as it is used with the words heart etc. in Sanskrit works. Figuratively used, however, the word galati would mean to go deep into the mind or to appeal. The sense of the complete expression would be 'that this idea does not appeal to me'. (eso' rtho na me cetasi na galati).

Modernisms

There are found certain words and expressions in the Yogavasistha which have a peculiarly modern look about them. They very seldom occur in older Sanskrit works where we meet with the genuine Sanskrit coin. Due to the influence of Prakrit or Apabhramsa or the spoken dialects certain words are found to occur in the Yogavasistha which have a striking resemblance with Hindi words or words of the regional languages. No language in the world can grow in isolation. It is changing all the time and incorporating into its fold new words and expressions from other languages with which it has to co-exist. Sanskrit, though it was the language of the gods, could be no exception to this phenomenon. In later centuries when Prakrit and Apabhramsa had supplanted it as the spoken ~~was~~ idiom of the common people and pushed it to the close preserve of the intellectuals, the influence of Prakrit and Apabhramsa came to be more pronounced on Sanskrit in spite of the efforts of the purists to keep it free from contamination which, however, could not be avoided. There was a continuous process of give and take going on between Sanskrit and Prakrits. It was on account of this give and take, the action and reaction that the language of the Nayanas and other works like the Lalita-vistara arose in India which has very appropriately been termed by Edgerton as Buddhist hybrid Sanskrit. Then, there came to appear regional variations too, in Sanskrit which were inevitable. These were all Sanskrit with the finer distinction of correct and incorrect Sanskrit. What is this distinction is sought to be made clear by the great linguist S. N. Katre in the following words; 'now, what is the distinction in the two classes termed correct and incorrect Sanskrit which separates them? I have only to

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refer to you Dr. Bhandarkar's lectures on the Sanskrit and Prakrit languages wherein he quotes extensively from Patanjali's Mahabhasya and arrives at the conclusion that correct Sanskrit represents the medium as current among the Sistas or the refined educated class. Thus we arrive at the concept of a 'current' Sanskrit in opposition to ~~the~~ a 'non-current' Sanskrit, both comprising what may be termed the speech-habits of the refined and educated Aryans of Central India, in general, with some local variations already indicated by Panini and delineated in greater detail by Patanjali. A third category is defined by Patanjali, by the term 'Apabhrasita' or apabhraṣṭa or apabhrasta, including forms actually 'current' sometime during the history of Hindu Aryan but not among the Sistas. As regards the idea of 'currency' both the Varttikakara and the Bhasyakara agree on the domain of linguistic usage as consisting of the space-time context and this lively discussion is introduced in the Mahabhasya by the Varttika 'astvayaprayektaḥ' and ending with the Varttika 'carve dsantare' and although 'desa' signifies 'space' in general, the idea of time is also inherent in it.¹ In different periods of time newer and newer words make their entry into the language. Sanskrit has been strengthened by not only local variations in one period of time but in different periods of time too. The extent of this influence of the popular speech (desi bhasa or the Prakrits and the apabhraṣṭa) on the language of the gods is not negligible and can be discerned by a careful perusal of the literature at different periods. Unfortunately not much work has been done on the influence the popular speeches have exercised on Sanskrit. There have sporadic attempts only which have just touched the fringe of the problem. So when

1. Influence of popular dialects on Sanskrit, annals of the Bhandarkar Oriental Research Institute, Vol. X-IV, 1943, pts. I-II, p.13.

we come to the question of the Prakrit ~~and~~ influence on Sanskrit or the influence of the local idioms on it we are generally to depend ~~only~~ on the internal evidence only. The Yogavasistha is placed in a period after the second quarter of the tenth century A.D., a period when Apabhramsa was in ascendancy. From the sixth century A.D. to the twelfth century A.D. is the period assigned to Apabhramsa. Rajasekhara who calls himself 'sarvabhasa-catura' wrote his play in Prakrit, Karpuramanjari, in the tenth century A.D. So ~~were~~ the other Apabhramsa works like the Kansavaho and Gaudavaho etc. were written between the tenth and the twelfth centuries A.D. In about this very period an Apabhramsa grammar had come to be written by the grammarian Markandeya. So it was in the fitness of things that a work written in the tenth century A.D. or after that should be carrying on it the influence of Apabhramsa or the popular speech. Such an influence can be seen all through the work although it cannot be denied that it is more marked in second half of the Nirvanaprakaran where most of the Prakritisms occur. Not all the Prakritisms are peculiar to the Yogavasistha, they can be found in other earlier or contemporary Sanskrit works too. There are a few however, which are peculiar only to the Yogavasistha and for this reason alone their study would be most useful for the linguistic analysis of the work. Such for example, the word 'palamam' used in a rhyming verse

~~kanam~~

kananumuktajalatapatalam

1
tiresu sinhe sulatasutalam

where it means avoiding, the meaning in which it is still used in Hindi. There is, of course, the root 'tal' in the tenth Conjugation. So the form 'tala' cannot be said to be 'a-Paniniya' but it has very seldom, if at all, been

used in older Sanskrit literature. It is a Desi word a word of the popular speech, which was generally not used by the sistas or the refined people. But in course of time, like many others of this kind, it made its way into Sanskrit. It is now found used in a Sanskrit work like the Yogavasistha.

The Prakrit grammarians mention the Prakrit suffix 'ola' which is added to certain words inumerated by them in their works. 'ola' is actually the changed form of the Sanskrit word 'phala' which came to be used as a post-position in course of time. The Apabhramsa suffix 'ola' was actually the word phala which with due phonetic changes turned into a suffix. In the Yogavasistha this 'ola' is found with so many words like mankola, kankola etc., The ula is also another Apabhramsa suffix which is found used with so many words like 'harsula' parsula etc. Panini also enjoins the suffix ulac (ula) to one or two roots in his work. The edition of this suffix to the roots other than the ones enumerated by Panini presupposes the influence of Apabhramsa on the language of the Yogavasistha.

There are many roots in the Dhatu patha of Panini the use of the derivatives of which is not traceable to extant literature. The words helanam etc. which are found in the Yogavasistha might have been used in colloquial speech even in the time of Panini that is why they are included in the Dhatu patha. Had they not been occurring in use they would not have been included in grammar. Grammar analyses the forms which are current in speech. It does not introduce new words and new forms. One thing that can be said about these and similar other words is that these were used by the common people in their colloquial



speech, their slang which is different from the literary speech. The literary speech is different from colloquial one in that it is more refined and selective, even though it may have to exclude certain forms which may be used by the people in their day to day life. But the grammarians do not deal necessarily with the literary speech only. While preparing the concordances of roots they could not loose sight of the roots and their derivatives which were used in popular speech and they did well to include them too in their lists of roots.

The word helana is not found used in older Sanskrit works yet its root, hil is found in Dhatu patha of Panini. In the Yogavasistha this word is found in the verse Antahsi-¹talata yasmin tasmin kim iva helanam. The Hindi form of this word is hilana. The meaning of helana is movement, shaking etc. Hilana of Hindi and helanam of the Yogavasistha are one and same thing. It is quite interesting to note that the Yogavasistha word helanam looks strikingly modern.

~~Thuvor~~ The word pata is used in the Yogavasistha verse; vistirnormighatapattapatattanapatavaih in the sense of tearing in which it is used in its Hindi derivative phara. The use of the word pata is generally not found in older literature though in later literature it is fairly common.

Among some of the words which have enumerated by the Prakrit grammarian Hema Candra in his Desinamamala which occur in the Yogavasistha mention may be made of Putaka in the sense of packet used in the verse; ahantaputakoddina-²tarabodhabaleritah, gutika in the sense of cavity³ used in the verse padukagutikakhadgarasadidam athapi ca,

1. vi(ii).11. 11.

2 vi(ii). 17.3

3. vi(ii)107. 22.

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gutikanjanakhadgadisiddha kascin nabhogatah, putika¹ in
the sense of a packet etc. used in the verse puspapham
syutaputikapustakabyuhasan²grahi, pepakam³ used in the sense
of box in the verse; dhvanat satpadapetakam⁴, karmini
tany adhisthatrdevarupani petakam⁵, anyonyakathinasphotavi-
kate bhatapetake⁶, kva petakam bahunam tat svapnapurjagrapo⁷
yatha, tatrasyad ghanam syamam pinam svapa⁸capetakam,
putra pautrasuhrdbhrtyabandhusvajanapetakam.

As the Yogavasistha was written in a fairly late period
then the Prakrits and Apabhramsa languages were in ascendancy
the frequent use of these Desi words is not surprising.

From the study of the course of development of the Indi-
Aryan language we find that not only had new words and
expressions entered into Sanskrit due to the influence of
Prakrits and Apabhramsa but also new concepts and notions
had developed round old words. Thus, for example, the word
pranta developed the concept of a province of a country in
a fairly late period. In the Mohammadan period, especially
during the rule of the Marathas the word was used in the
sense of a province. In the Yogavasistha too, the word
has been used in this very sense. In older Sanskrit literature
the word pranta had not developed the technical sense of
a province. It is in later times that it came to have that
meaning. It is remarkable to see how some of the words in
the Yogavasistha look so modern in their form and as well as
content.

It is also remarkable that the author of the Yogavasistha
expresses himself in much the same way in more places than

1. vi(ii).102. 57
2. vi(i).29. 90
3. vi(i). 14. 22
4. vi(ii). 183. 11

5. vi(ii). 111. 3
6. vi(ii). 151. 5
7. v. 46. 8
8. v. 47.58



one, as a modern Indian would like to express himself.

Now a days we use the expression in Hindi Muihe ninda ati hai, in the sense of 'I feel sleepy'. But if we were to express the ^{same} idea in Sanskrit as mam nidra agacchati it will not be genuine Sanskrit coin and will certainly be pronounced as artificial Sanskrit. In modern Sanskrit writings such expressions would not be uncommon for the modern writers very often write under the influence of their mother-tongue which imperceptibly affects their Sanskrit. There are a number of expressions in the Yogavasistha which look like the artificial Sanskrit of the present day, for example, for the case cited above we have the following expression in the Yogavasistha visranto' smi yada¹ tena bhrsam nidraja-
gama mam. How similar is this expression mamnidraja¹gama with the Hindi expression pointed out above muihe ninda ai. The very frequent use of the root lag and the use of the root mr in the sense of ~~beating~~ or stroking is also a modernism which strikes one while one reads through the pages of the Yogavasistha. The root lag has been used atleast about a dozen times in the Yogavasistha. In Hindi however the use of this root is very frequent. The frequency with which the root occurs in the Yogavasistha suggests a comparatively recent date to the composition of it when the words and expression ~~which~~ ^{which} we use~~d~~ now had begun to be used in popular speech which affected the literary idiom also. The modernisms or the Prakritisms noted above are a reflection of the popular speech on the Sanskrit of the Yogavasistha. This ~~The~~ popular speech resembled very much the popular speech of the present day.

Ellipsis

Ellipsis is the peculiarity of the style of the older works like the Mahabharata and the Puranas. The ancient sages employed fewer words to convey their sense. Their

writings, as they stood, yielded incomplete sense which had to be supplemented by supplying words and expressions which would fit in the context. This tendency of using fewer words very often made their writings difficult to comprehend for without the adequate number of words for the sense intended the construction of the sense would be impossible. But that would not matter with the sages and the bards and the ellipsis continued to be special trait of their writings. But when we come to the classical period ellipsis is generally given up in favour of complete sentences. There thus is a clear difference in style between the Mahabharata and the Puranas and the secular literature produced in Sanskrit after the birth of Christ. Master-poets of the later centuries very rarely make a resort to elliptical construction. That this forms an important characteristic of the Yogavasistha approximates it, atleast in this respect to the older works like the Upanisads, the Mahabharata and the Puranas rather than to the works written in the age when the Yogavasistha was composed. Why should the Yogavasistha make a departure in this respect from the style of the contemporary works is an enigma which does not admit of an easy solution. May be that the author of the Yogavasistha was trying to make his work look like older works which are hallowed by tradition and therefore, adopted this style of the older works though his language and other peculiarities of style amply betrayed him. Of course, this is a picklish problem and there are bound to be two opinions about it always. The theory that the elliptical constructions are the contribution of the bards and reciters who added on impromptu verses to the text and had little time to give us a carefully written poetry has little to commend itself

the sentence would be

-::(14)::-

to us for the bards even if some of the verses of the Yogavasistha are supposed to be created by them were no ordinary bards. Some of the elliptical verses are otherwise excellent examples of ornate poetry and the bards who could write such poetry would also be supposed to be capable of writing complete verses in which no need may be felt to supply words and expressions from outside. The question, therefore, remains as it is, as just as in the case of archaic expressions only the above conjecture can be put forward and if possible be accepted.

Among the many examples of elliptical use mention may be made of the verse; *purve dhvastatayalokam drksyamane pare' cale*. Here Purve means the purvaparvate, the eastern mount. A better example of elliptical use is provided by the verse: *atha tasmin rane bhitya sapeksatvam upayayuh*. Here jivane is to be supplied to complete the sense. This jivane is to go with sapeksatvam. The construction of the sentence would be*te bhitya jivane sapekhatvam upayayuh*, that is they on account of their fear felt the need (to save) their life. In the verse *tvam evanantayananta bastubaicitryarupaya, bhaya bhava vilasimya nityam eva vijrnbhase* all the words are in the instrumental case are adjectives. The adjectives serve to qualify the visesya which is missing in this sentence. It has to be supplied here. It is kalpanaya. It is this in the instrumental case which is to be qualified by the other adjective in that very case. Similarly in the sentence *vivekadhanasambharan sthito' smi paramesvarah*, prapya is to be supplied. The construction then would be *vivekadhanasambhabharam prapya* etc. Otherwise vivekadhanasambharan would remain unconnected and would not yield the desired sense. Further in the sense;

atra tad balanihsvasaranad vansapravrtta vat

gitam pitam funiraktam sadhita savabhusitan ! ! the word alamkriya will have to be supplied which will go with sadhita. Sadhita means accomplished. The question is what? There is no mention of a substantive (noun) in Yogavasistha. When alamkriya is supplied the meaning would be alamkriya sadhita, the make up was accomplished. Just as prapya is to be supplied in the verse 'vivekadhanasambharan!' etc. so also it is to be supplied in the verse atnadyana-mayo' dhyane prabodham paramatmah. When prapya is supplied prabodham will not remain isolated. The construction would be prabodham prapya. In the peculiar verse which also provides us an example of ungrammatical use in that it gives the locative singular of the word Vari as varini instead of the regular varini. The expression militam sat is to be supplied. This will go with ambhah. If it is not done the sense of the verse would suffer.

Not only is the need felt in some verses to supply nouns, adjectives and adverbs, but also sometimes the missing verb is to be found out and supplied to complete the sense of the sentence. This is important in itself for in Sanskrit a sentence must have a verb to be called a sentence (eka - tin bakyam). A group of words not having a verb cannot be called a sentence. Still in the verse besakalavasat eva tucchasyatucchatam iha the verb is missing. It should be manyante or vicarayanti. When the verb is supplied the sentence becomes complete and sends a full sense.

Short forms.

The problem of ellipsis brings us to another related problem of short forms or abbreviations for the fuller forms. Even as early as the time of the Mahabhasya of Patanjali the tendency had developed to use a part of the

whole. Patanjali gives the examples of datta and bhama for Devadatta and Satyabhama respectively. With the passage of time this tendency seems to have grown with the result that there are a number of words in the Yogavasistha where only a part is used in place of the whole, as for example, renu for trasrenu used in the verse yatha candrarka-rasminam dandata renuta tatha.

There is also the cognate tendency of using only general words and making them yield the meaning of the particular words which are not actually used in the text. Thus for example, in the verse: suskasthimalavalitapisacaka iva drume, druma is not intended to be an ordinary tree. It is the tree in the cemetery. Instead of saying smasanadruma the author of the Yogavasistha merely says druma. Similarly in the verse kruramamaryavacamam param vrddhim upagapam. The general word vrddhi is intended to be in the special sense of kutumbavrddhi the increase in the family. Instead of saying kutumbavrddhi the author merely uses the short form vrddhi. The word visikha means an arrow. The word has been used by the author of the Yogavasistha not in the sense of an ordinary arrow, but in the sense of an arrow of lord Cupid. Actually the word for Cupid, manmatha or Madana etc. should have been pre-fixed to it. It is the word manmathasara that can rightly mean the arrow of Cupid. It appears that the author of the Yogavasistha often has the sense of one of the two words that go together at the back of his mind. For him, visikha is manmatha visikha. To his readers of course the difficulty arises for he is familiar only with one meaning of the visikha which is arrow. This kind of short form where the fuller one should

more appropriately be used is a peculiarity of the style of the Yogavasistha. This, however, is to be distinguished from the short form or the abbreviated form of one single word. It is a different case altogether. It ~~is~~ may better be described as the use of one of the two juxta-posed words, the one word giving the sense of the two and thereby serving a double purpose, yielding its own sense and the sense of the other word which should have been used but which is not actually used. This is a peculiar kind of shortening where one of the words is ^{entirely} given up in favour of the other which also serves the purpose of the word not used. This kind of shortening may look quite peculiar. But there is nothing unusual about it. It may at best be termed as psychological aberration. It is in line with this tendency of the author to use one of the two juxta-posed words that he uses dinanta for dinantasadhya the thing which can be accomplished in one day. The verse in which he uses his expression is:

1

iti sancimtyavidhina dinantena dinam prati
darubharena jivamo vikriteneti samsthi tah ! !

In the following verse the word dasa is used for dasa disah, the ten quarters: parasparavinimrstadadasadarsana-
danturam.²

In the verse: sphupattakatakaravabhramat padapamandalam³
the word kataka is used for girikataka, the hill cantonment.

It is interesting to note here that generally out of the juxta-posed words it is only the particular word that suffers and not the general word. The general word serves the purpose of the particular word also.

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1. vi(ii). 195. 15
2. vi(ii). 145. 47
3. vi(ii). 146.

PeculiarUses:

There are a number of forms and expressions in the Yogavasistha which are neither un-Paninian nor ungrammatical, yet they stand on a footing different from the others in ordinary use. They have peculiarity, some uncommonness about them by which they are marked out as quite distinct entities. A little addition of a suffix or prefix, pre-position or post-position, the proximity or otherwise of a word with which it is used and vice versa would make an already well known word look unfamiliar. There is some quaintness about these words. In the particular condition in which they are found in Yogavasistha, the usage does not sanction them. It is only a particular form of a particular word that passes into current coin. An interference with, however, slight it may be will make the word quite peculiar. This peculiarity, making the words in common use look a little uncommon is the characteristic which is not quite foreign to the Yogavasistha where a number of such forms occur. They are not new forms. They are new in the sense that the old well-known forms are made to look like different forms with a peculiarity of their own. This peculiarity is very generally the author's old handiwork. It is he who introduces changes, sometimes consciously and sometimes unconsciously. A few examples will make the point clear. We are familiar with the expression 'savismaya' for a wonderstruck person. The Yogavasistha uses the word 'vivismaya' in preference to the more popular savismaya for a person who does not feel amazed or whose wonder has disappeared, vigatah vismayo yasya. This expression vivismaya is the author's own creation and is very rarely, if at all, used in literature. The author uses this word in juxtaposition with the word savismaya in the verse; tat sthaste bahavo'pyeke savismayavivismayah.

Another verse wherein on account of peculiar Sandhi the expression looks rather unfamiliar is: athabhyuvacasura-
radah samsrtam iti ksanat.¹ For a moment one will have to
pose at the expression: asuraradah, when the Sandhi is
disjoined we arrive at the words asurarat ah. This peculiarity
then disappears. Asurarate means a demon king. Ah is
an exclamatory particle used to denote the reflective
mood of the speaker who is out to recollect something. The
uncommonness about this expression is due to the Sandhi
only.

The use of the word jantu for human beings is quite
peculiar. The word is used generally for animals and
occasionally for all living beings (prani-matra). In the
Yogavasistha however it has been used in the rather un-
common sense of human beings. That this is the sense of
the word is amply clear from the context and as well as
from the verse in which it occurs:

tato gramesu tat prstaih proktam sakalajantubhih² !
raja bahhuba svapaco varsany astav ihetitaih ! !

A query was addressed to the villagers who gave the
desired reply. It is these villagers who are said to be
jantu here. Alongwith the peculiar use may be mentioned the
use of the word khura for human feet bypassing the conventional
meaning of the word which is hoof. In the expression:
sirah khuram found in the verse sirah-khuramdrstam maya
prayatnena. The meaning of the word khura is pretty clear
here. Not only is the use of the word khura in the sense
of human feet discovered in the Yogavasistha, it is found
to be used even for the insects like pracika in the verse:

1. v. 22. 43
2. v. 47. 26.

kva pracikakhurasaman sucitvam atipelavam which meaning is quite different from the meaning of the feet in which sense too, the word is found used in the Yogavasistha. Feet and hoofs are cognate things but what relation have these things with wings except of course that they provide support to the insects as do the feet and hoofs to the human beings and animals respectively.

In the sense of hoary past the author of the Yogavasistha uses the rather interesting expression: aparyanta-purakale¹ which literally means endlessly old time; the antiquity to which no limit can be assigned.

To use the word kala with the words denoting divisions of time is a peculiarity of Yogavasistha. The word pura itself signifies the division of time, the past time. What then is the necessary to append the word kala to it? More glaring example of the rather superfluous use of the word kale is provided by the expression nisakale . nisa² or night is kala, a point of time. Still another interesting use of the 'sanaya', a synonym of kala, time, being used along with the word definitely denoting a point of time is to be met with in the verse tasmin vivudhasamranbhe ksanena samaye³ gate. The idea which the author wants to convey is the passage of a moment. It would have sufficed if he had said ksane gate but he chooses to express himself differently. In the text as it exists he says: ksanena samaye gate which means that the time as far as a moment part of it was concerned had passed. As pointed out elsewhere such expressions of the Yogavasistha as purakale and nisakale look remarkably modern for we use them in our daily parlance in Hindi and other regional languages. Even in English we say in earlier times and

1. v. 53. 36

2. :::::

3. vi(ii). 200. 17

at the time of the night. Whatever justification may be offered for these forms there is no gainsaying the fact that such expressions do not fit in with the genius of Sanskrit. The examples of their use in older works are few and far between.

A peculiar expression in the Yogavasistha the meaning of which it is not easy to divine is sitodantah used in the verse: yathayam tvam sitodantar eka evaditah kacaih¹. Sitoda is a tank the water of which is quite pure. Sitodantah would, therefore, mean in the tank with pure water (svacchodakasya hradasyantah cravisya).

Another similar expression which is obscured on account of its peculiar Sandhi is mrtaveva² found in the verse: lostaruba mrtaveva lipikarmarpita iva. Now, when the Sandhi is removed we have three separate words mrtau, a, iva. The meaning of this expression is just as in the time of death.

The word khamabha as it is found in the Yogavasi tha, does not readily suggest its derivation and consequently its meaning is not clear unless one strains oneself a little. The verse in which it occurs reads as follows:-

andhakupe nipatitam vipule sankate' thava !³

athava rudham atmanam ksamabham padapam girin ! !

khamabham, as we see in this verse, is an adjective of padapa or giri. The derivation of khamabha is not easy. Out of this word khama will first have to be derived. Kham means the sky. The root 'mā' means to measure. Kham then would mean 'which measures the sky.' This khama is then compounded with abha to form the Bahubrihi compound, the dissolution of the compound being khama, abha yasya. The reference is here to tree and the mountain whose loftiness (literally lustre) measures the sky.



New words and meanings

The author of the Yogavasistha sometimes uses words and expressions which have never been used before. No extant lexicon mentions them. There is no dearth of such words too, which have been noticed elsewhere but the meaning in which they are found are quite different and unfamiliar. That the Yogavasistha preserves these words or their rather unknown or uncommon meanings would underline the necessity of undertaking a linguistic study of the work. This study would also indicate how incomplete and inadequate sometimes are the existing kosas. Because of the neglect suffered by the Yogavasistha over the years even some of the modern lexicographers did take no notice of it and did not exploit it for some of the new words or new meanings of some of the old known words which could well have been discovered by a thorough study of the Yogavasistha Ramayana. Sanskrit lexica, hence, therefore remained incomplete to the extent that they have taken no notice of these new words or meanings.

It sometimes happens that these unknown or rare words furnish clues to the derivation and the changes in meanings of some of the words in modern vernaculars. And for this alone the word study of the Yogavasistha would be most useful.

There is no historical dictionary of Sanskrit words. No Indian or foreign scholar has worked on it. But if this were ever to be prepared the Yogavasistha will necessarily have to play quite an important part in it. Mention here may be made of some of the words and their meanings which would specially attract our notice. They are udkara which means the palm of the hand, the use of the word khura



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1. dadau ca dvijaputrasya puspa vrstim karotkari !
vi.(i). 85. 67.

even for the feet of an elephant¹ on the one hand and the wings of a small insect called pracika², on the other in place of hoofs of cows, ~~xxx~~ buffaloes, etc.

Among the many new words used in the Yogavasistha is srnuka a word of particular interest to students of language. It means a listener. We have the word srota etc. in this sense but the use of this word srnuka is particularly delightful. These formation of the word must present a great difficulty to a grammarian for this seems to be rather irregular. It will be a lengthy process to derive it from the root sru. It may be done the aunadika process ~~which~~ with the suffix ka added to the suffix nu for we cannot form it by adding ka to the imperative form of the root sru. As the word has not been used in any other work nothing definite can be said about its formation. In the Yogavasistha it is used in the verse:

pa giro Ramabhadrasya tasya citrarpitair iva !
samsrutah srnukair antar anandapadapivaraih ! !

The Yogavasistha used the word kina in quite an unusual meaning of a hollow of a tree. As for example; kina sthanvaghavisrante maksika pikavayase.³ The ordinary meaning of the word kina is a scar. Another meaning of the word which is not so familiar and which is not by Monier Williams only in lexicons is an insect found in wood. It is possible that from the insect the meaning might have got transformed to the hollow made by that insect and thence to any hollow in a tree.

The author of the Yogavasistha has a peculiar habit of forming new words by the addition of a suffix, as for example the word kantika in the sense of lustrous from the word kanti, with the addition of the suffix ka for the

1. komalam khuranispesaih kamalam karinayatha. 1. 29.11
2. kvapracikakhurasanam.
3. 1.32. 4
4. III. 70.42

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shining cherysithin¹ fruits he says: jataruna vilokyante dadimaniva kantikah. No dictionary² mentioned this word, not even that of Monier Williams.

Another rather unfamiliar word but not altogether² unknown is guluccha³ which means a bunch of flowers or cluster or blossoms. The author uses it in two places, one, gulucchanayana⁴ patrahasta banavilasini; krtva⁵ gulucchakair malam.

A different word which resembles the above word in form but is far removed from it in meaning is guduccha. It is not noticed in any extant lexicon. It is the name of a creeper. In the Yogavasistha this word occurs as a member of a compound; kacchhair uruguducchacchamanjari⁶ punjakanjaraih.

Monier Williams does not notice the word cendaka⁷ which has been found used in the Yogavasistha verse: kusumanekasasa ksingapate cendakadharina. In the sense of a support made up of grass to be put on the head for carrying water jars etc. No extant lexicon mentions it. Still the word is found used in Hindi and some of the other vernaculars in the form andu or indva or innu or binnu. There is however another word indva in Sanskrit which means too coverings for the hand to protect them from removing the ukha fire. Cendaka and indva are two different words. In derivation the Hindi indu or indva conform more to indva of Sanskrit. But in meaning they

1. III. 85.25

2. Vide commentary: gulucchasabdah puspagucchaparah

3. Monier Williams.

4. III. 27.39.

5. III. 101. 14

6. IV. 49. 4

7. III. 107. 9.

conform more to Cendaka of the Yogavasistha. Because the word Cendakak has not been found used in any other work we know nothing of its derivation. But the form of it suggests that it might have been a Desi word which was accepted into Sanskrit.

The word kata is also probably the kind of Desi word cendaka is. It has been used in the Yogavasistha in the sense of collision, as for example, ¹mitthah phalagrakatotthavahnisikarinisu ca. In Hindi too the word kata is used in the sense of cutting. To clash with or to collide with is a sense peculiar only to the Yogavasistha.

The word Simbika in the sense of 'a black variety of phaseolus mungo' which has been noticed by Monier Williams only in lexicons is found used in the Yogavasistha in two places along with the word masa. Because simbika is also used in company with masa it would suggest a meaning different from the one noticed by the great lexicographer. Simbika in the two verses of Yogavasistha: bhajyate bhuvi maryada jhatityeva dinam prati suskeva masasimbika tankarakaravan vina, ²and suskeva masasimbika hrdayena dvi-³dha'bhabat, means probably the year of the phaseolus munga rather than any variety of it. It is this when repened splits up into two.

Among that class of words which are very popular but which have been used by the author in rather uncommon and unfamiliar meanings may be included the words like pawala, puskara, padu, asphotaka etc. These words can by no means be said to be new or rare but the meaning in which they occur in the Yogavasistha are far different from their well-known and popular meanings. In fact, it would be more accurate to describe these words as well known words with unfamiliar and rare meanings. Thus we see that the popular

1. III. 38. 3

2. I. 29. 4

3. III. 19. 25.

A
=

Añc

B.

Bandh

B lee

C.

D

Dha

Dis

E

F

G

Grah

H

~~Ha~~

Han,

Hr

J.

Tan

k.

Kram,

Kr, k

ksulih

L

Lah

Liu

M. Mrj, Mrs

Nam

P pad, pat, plu

A

R / Raluk Rudh Ruh

S ~~Stha~~ Sad Sañj, Sial, Sri, Syj, Stha

V-Vad, Vid, Vis, Vis (Repeated) Viji, Vrt

W

yuf